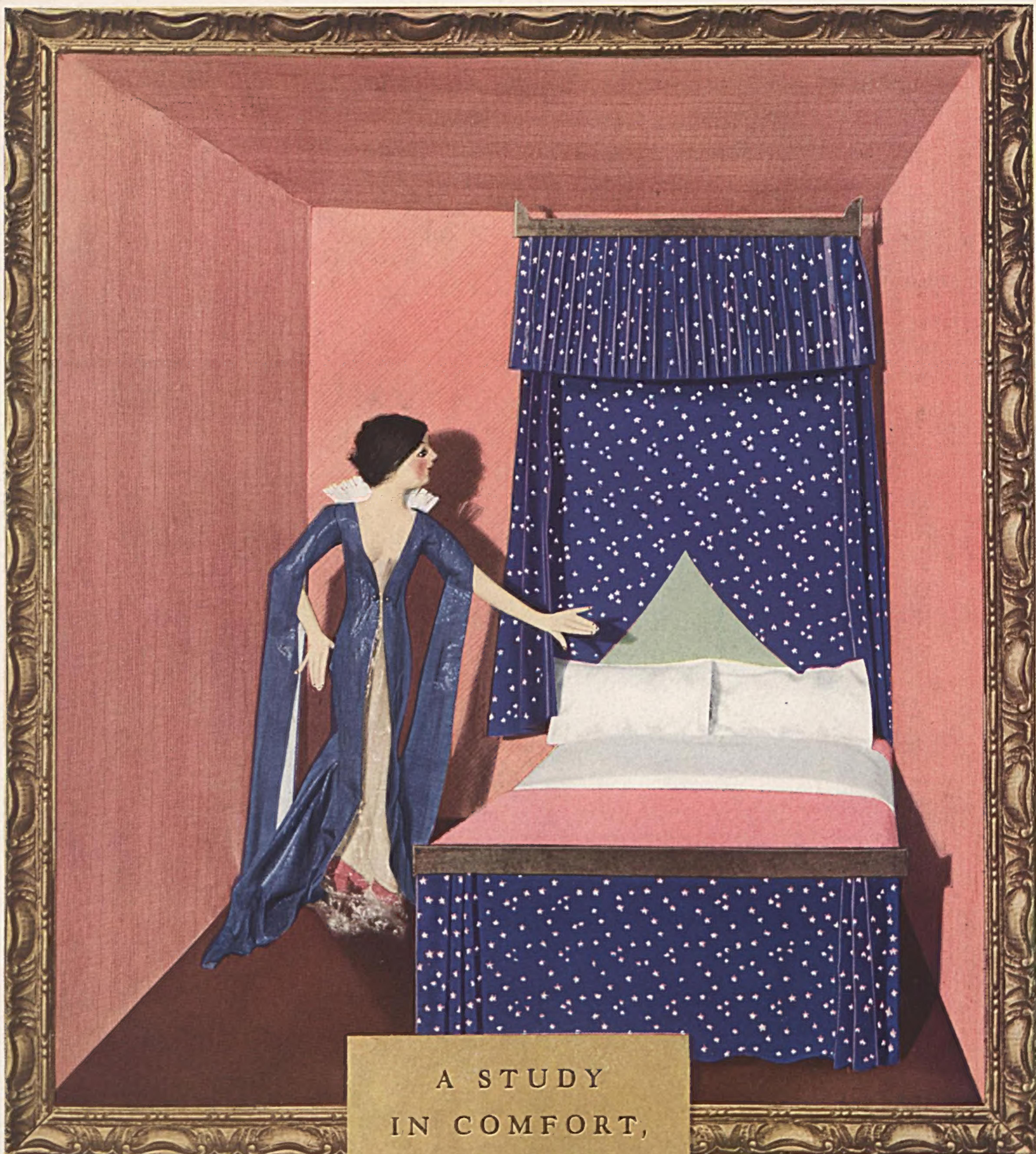




FORECAST OF SPRING

VOGUE IS PUBLISHED TWICE A MONTH
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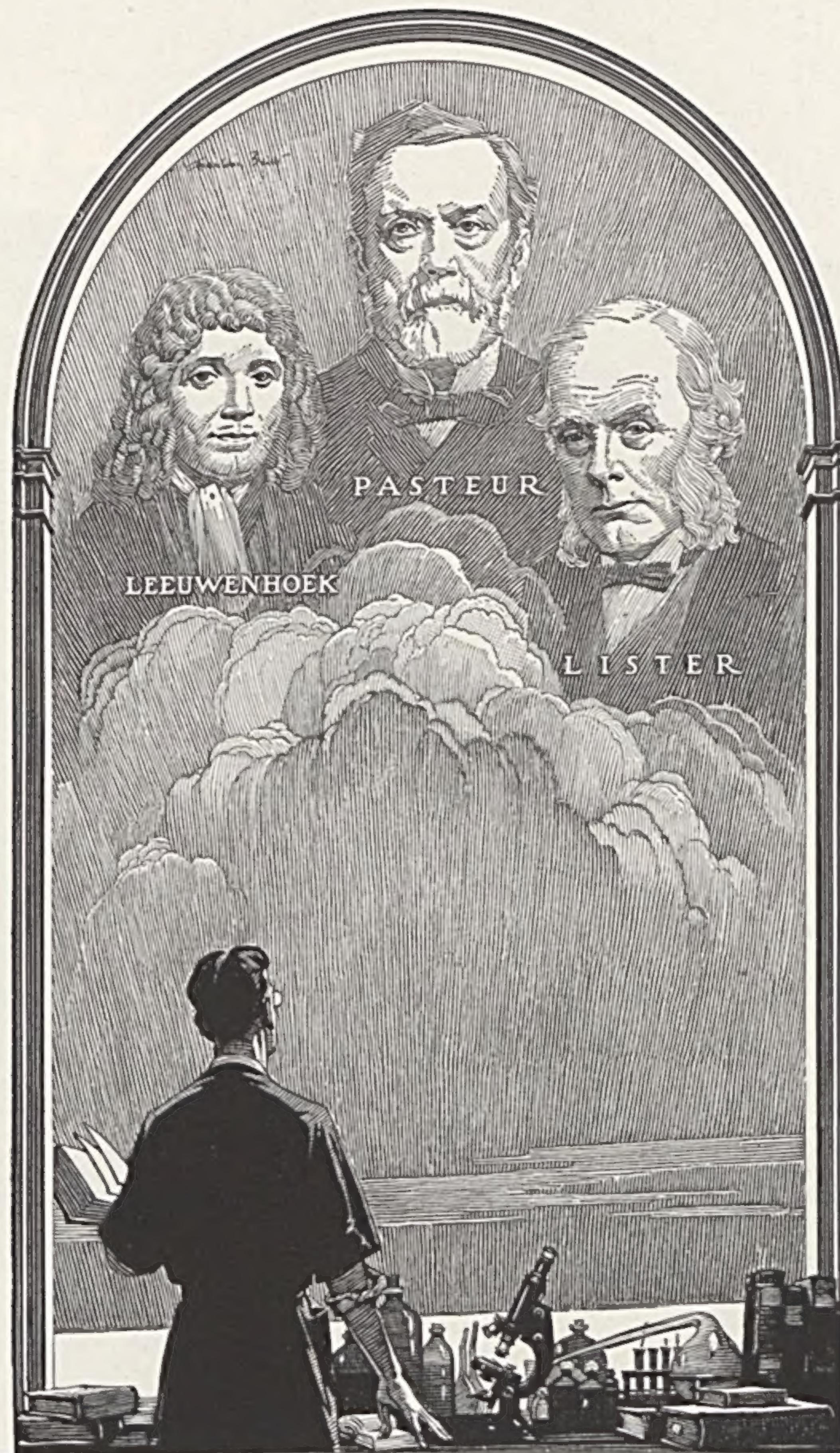


A STUDY
IN COMFORT,
BY CANNON

Cannon Mills, Inc., 70 Worth Street, New York City

This picture will interest you because you know the "painter." But you may not know all the phases of his art! • Cannon, the maker of the towels you always buy, also makes superlative sheets . . . a size for every bed and a quality for every use. Cannon Utility Percale sheet is perfect for a first-acquaintance purchase. A fine, light, smooth percale texture at very little more than muslin prices. You'll love it "for everyday" every night! And you won't be buying sheets every year. • Ask at the store where you usually purchase Cannon towels, and be guided by this good name to this good buy.

» » » C A N N O N S H E E T S « « «



THEIR SPIRIT LIVES ON

PASTEUR, reviewing the bacteria of disease, Lister making surgery antiseptic while great men jeered, Van Leeuwenhoek, peering through his crude lenses, the first actually to see germs—all were men of relentless curiosity, fierce enthusiasm, and tireless application.

Something of their fine zeal inspires the men on the technical staff of this company. No experiment is too difficult for them to undertake; no problem so great that it exhausts their patience. They stand always on the threshold of some new discovery which may prove of value in the field of medicine.

His art is to kill

One, an outstanding bacteriologist, exists in a world of living parasites which you never see... parasites destructive to mankind. His task is to

breed such organisms by millions that he may learn *how to kill them more quickly and in greater number*. Just now his interest is centered on Science's new theory that a filtrable virus is the cause of common cold.

Another is a wizard in that almost magical science of chemistry which has changed the complexion of existence, altered the treatment of disease, and improved the world's mode of living. Working with new and old compounds, combining them in varying formulas, his experiments on antiseptics alone number well over 6,000 a year.

A third, a dean in the field of pharmacy, makes the newest developments in therapy his principal study. To him, some of the best minds

in medicine confide their theories, relate their findings, outline new and interesting developments in medical procedure.

Working to Keep a Product Great

The toil of these men and their assistants has had one objective:

To widen the scope of Listerine's usefulness; to equip it, if need be, to meet new and more exacting requirements; to help it maintain the position of leadership it has always held as an antiseptic adequately powerful yet absolutely safe.

Whether you use Listerine to relieve an ordinary sore throat, or to combat germs associated with the common cold in your mouth and throat, you may rest assured that you are using a first rate mouth wash—one that has been honored the world over. LAMBERT PHARMACAL CO., St. Louis, Mo.

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LISTERINE

for Colds and Sore Throat

ANTISEPTIC

Metropolitan
Grand Opera
every Saturday

'way down south



FOR IMMEDIATE CHIC, SOUTHERN STYLE, destined for a smart summer future. Created in Hacienda Crepe, woven of "Acele," the luxury yarn of fashion. This luscious, firm-bodied fabric, with its soft, lusterless texture, deeply patterned in a new waffle-dot, is particularly suited to fine dressmaker tailoring. The hip-length swagger coat, the short-sleeved frock with its interesting neckline and scarf, all reflect the wearability and simplicity of the new mode. Colors: White, yacht blue and melon pink.

Among the high-class shops where this ensemble may be obtained are . . . Tailored Woman, Inc., New York
Julius Garfinkel & Co., Washington, D. C. . . . The H. & S. Pogue Co., Cincinnati, Ohio . . . Carson
Pirie Scott & Co., Chicago, Ill. . . . Burdine's, Inc., Miami, Fla. . . . R. H. Stearns Co., Boston, Mass.

I. MAGNIN & CO.
CALIFORNIA AND SEATTLE



I. MILLER

creates

Basquette

A NEW BASKET WEAVE LEATHER

TRADE MARK



The AZTEC



The CASABA

Two othershoes which are
"Costume-Right" for the
new Spring Tailleurs . . .



The ILLANA; a gray
suede; gunmetal kid trim

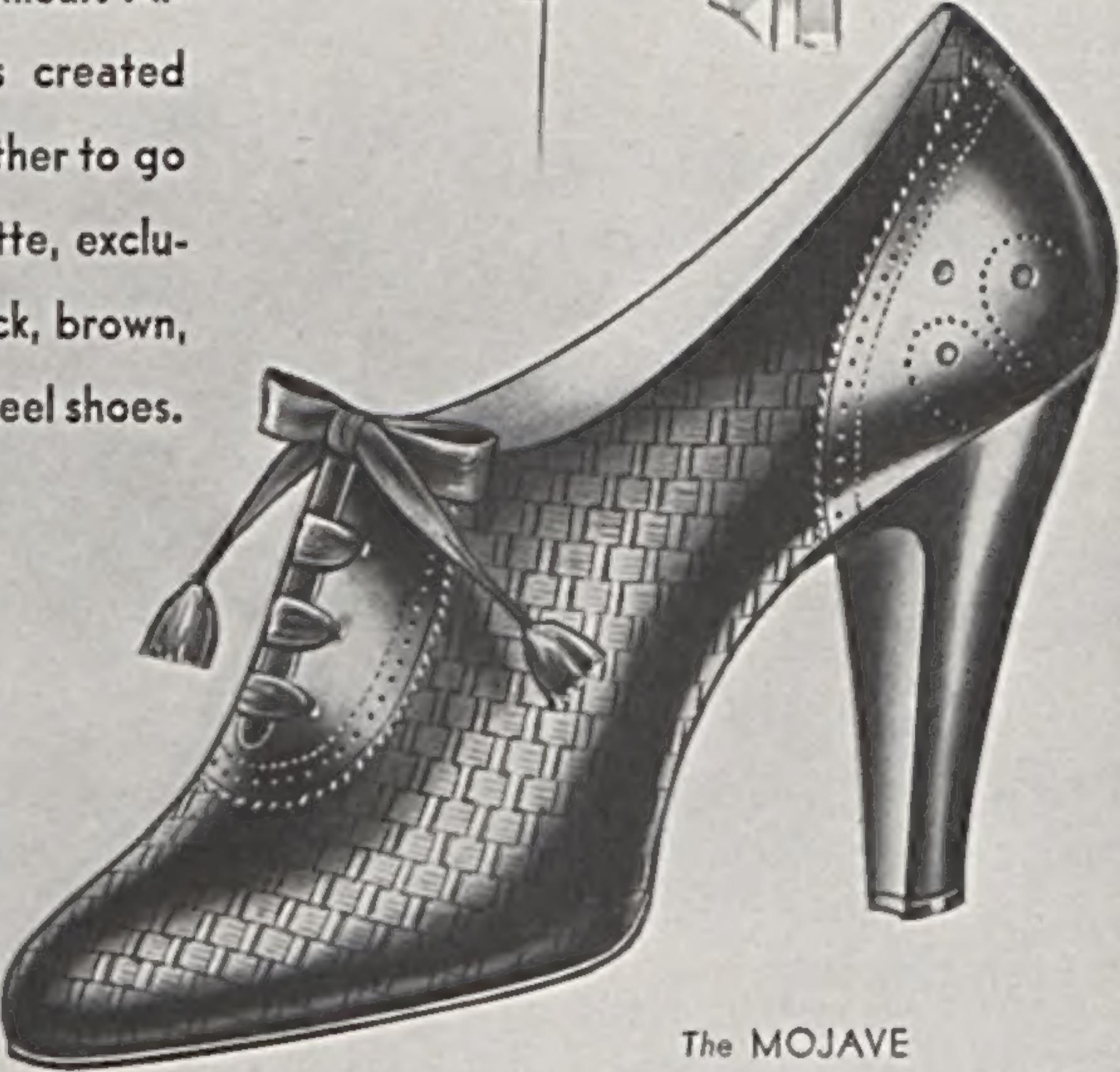


The CORDOVA; a beige
and brown python oxford.



The NAVAJO

I. MILLER
Beautiful Shoes



The MOJAVE

I. MILLER
NEW YORK CITY

STORES AND AGENCIES IN PRINCIPAL CITIES



Followers of the Sun *****

***** **a premiere of the new KAVA-KNIT JANTZENS**

At Burdine's, Creators of Sunshine Fashions, you will find the exciting new Jantzens of 1935. Never have you seen suits for sun and sea with style lines so flattering and colors so exquisite. These perfect-fitting creations feature the new Kava-Knit fabrics that are exclusive with Jantzen. The marvelous elasticity of their Jantzen-stitch firmly but gently holds the body in the natural position of youth. See them and the other thrilling new Jantzen creations at the Sunshine Fashion Show, Roney Plaza Hotel Gardens, on January 23rd.

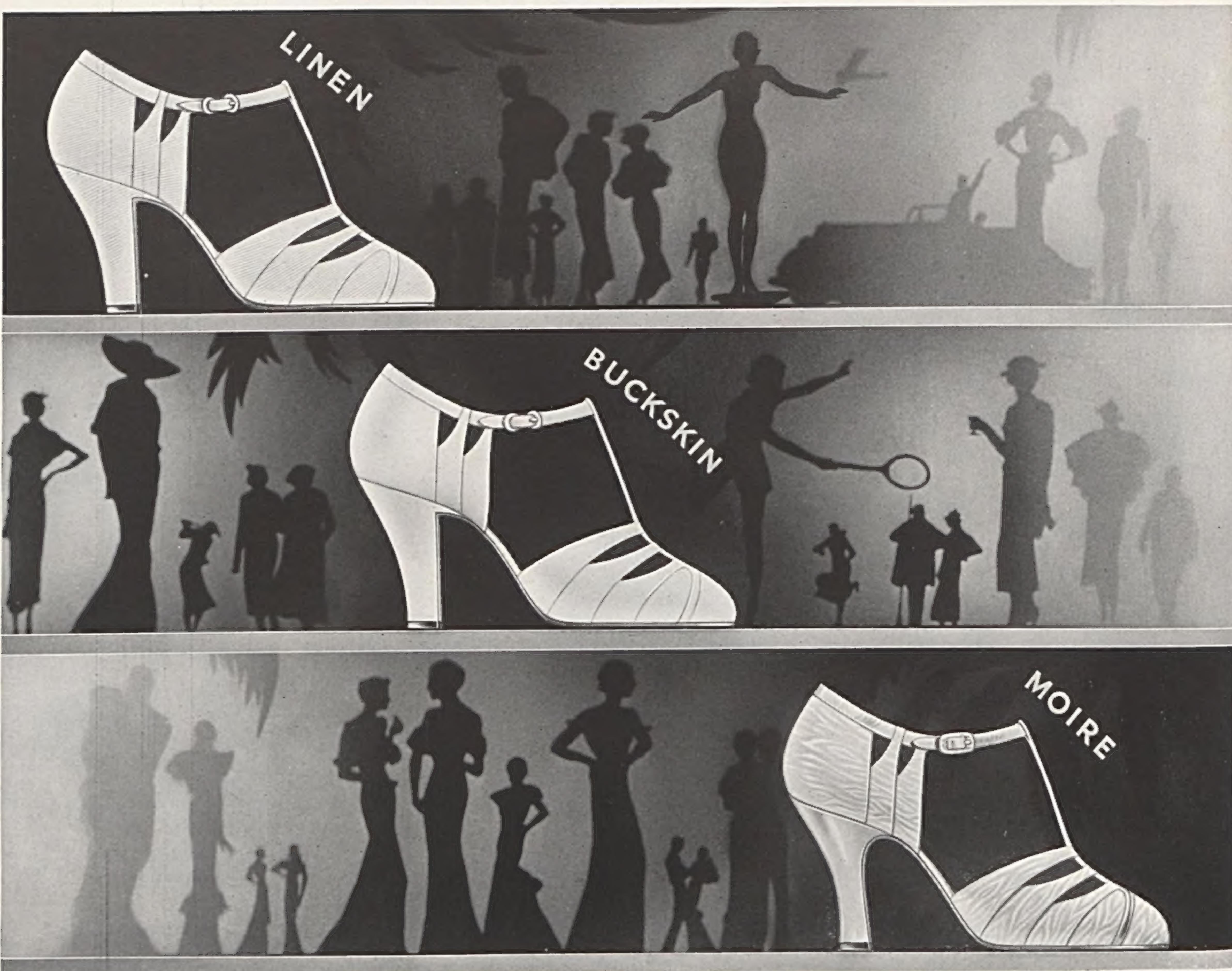


Burdine's

MIAMI * MIAMI BEACH

*Visit the new
Jantzen Shop
in our main store*

The Smartest thing under the Sun



Three versions of the Sunshine Fashion Sandal

SELBY TRU-POISE . . Presented by Burdine's.

Linen . . for beach wear with slacks or shorts and gay informal cottons. *Buckskin . . a spectator fashion, smart for afternoon, the races, tea-time. Burdine's dye it in daring colors to match your ensemble—and your mood.* *Moire . . with gold and silver kid, a Cinderella slipper for glamorous southern nights.* Three assured successes . . each \$10.50.

* See these exciting new shoe creations in Burdine's Seventh Annual Sunshine Fashion Show, Roney Plaza Palm Gardens, Miami Beach, January 23rd.

Burdine's MIAMI AND THE BEACH
CREATORS OF SUNSHINE FASHIONS

B R I N G Y O U R T R U N K S E M P T Y



Resorter

BY DOBBS

**CROWNS SMART HEADS UNDER THE PALMS AND FURNISHES
GAY CONSOLATION TO NORTHERN STAY-AT-HOMES!**



AN ORIGINAL BURDINE SUNSHINE FASHION

Dobbs RESORTER will be featured in Burdine's Sunshine Fashion Show, January 23rd, 1935, in the gardens of the Roney-Plaza Hotel, Miami Beach.

In RESORTER—1935, mastery of line achieves the new Pear-Shaped Crown, smartly tall—yet flatteringly moulded. The brave sweep of its brim is sheer inspiration. In lovely, dull BRAMATT straw, exclusive with Dobbs—also in Dobbs fine fur felt. The belting ribbon band is tied in a casual bow. All good colors—accurate headsizes.

DOBBS HATS ARE SOLD IN ALL LEADING CITIES

DOBBS

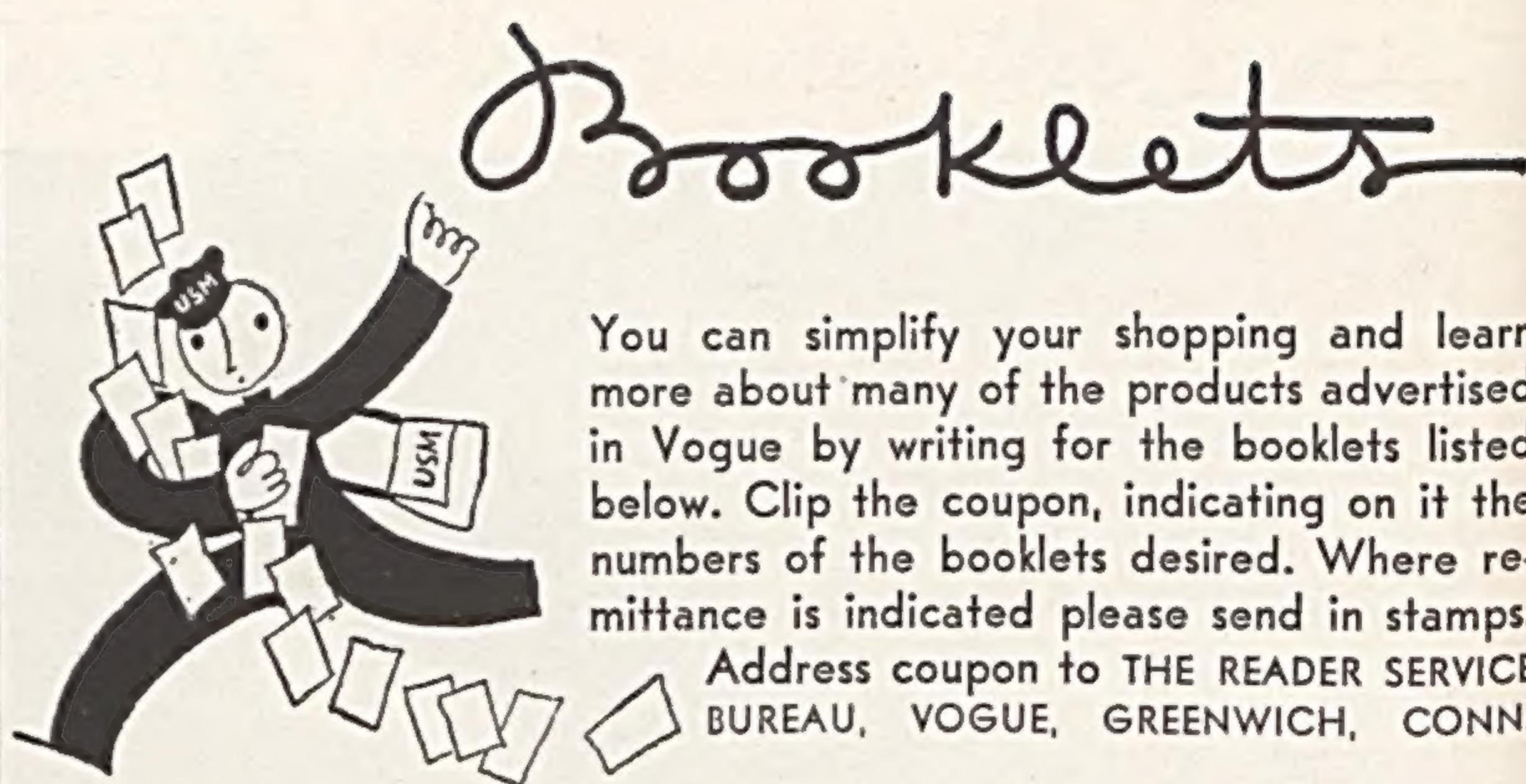


IT'S A NEW SEASON in the Southwest. And, to the women of many cities, the calendar has few more important appointments than seeing the new Neiman-Marcus Collections. • This navy blue suit exaggerates its slimness with dramatic pocket revers of slipper satin ribbon. The swift line of the matching hat is Chanel's new Mercury movement.

Neiman-Marcus Co.

DALLAS • TEXAS

THE CENTER OF FASHION AUTHORITY IN THE SOUTHWEST



For your Vanity

154. ELIZABETH ARDEN. "Beauty for the Busy Woman", as its name implies, is a booklet especially prepared for the woman whose time is taken up by social or business engagements, and who will welcome the simple, helpful explanations of treatments for the needs of her skin that this little booklet gives. And it also tells the correct way to apply make-up. You may have a copy, on request. ELIZABETH ARDEN, 691 FIFTH AVENUE, NEW YORK.

155. HARRIET HUBBARD AYER has prepared a special booklet, "Beauty Under Twenty", that gives the essentials for the care of the skin, hair and hands, with "Do's" and "Don'ts" that help to create an attractive appearance. HARRIET HUBBARD AYER, 323 EAST 34TH STREET, NEW YORK.

156. MARIE EARLE. "Understanding Your Skin" explains how to use Marie Earle beauty preparations at home, and contains a chart for correct make-up for individual types. MARIE EARLE, 711 FIFTH AVENUE, NEW YORK.

157. HELENA RUBINSTEIN. "Beauty in the Making" is a comprehensive booklet giving special treatments for the skin, and descriptions of these preparations. HELENA RUBINSTEIN, 8 EAST 57TH STREET, NEW YORK.

158. ROSE LAIRD offers, on request, the booklet, "This Way to Loveliness", that gives not only excellent information for caring for your skin, hair and hands, but is illustrated with little sketches so that you can easily follow the directions. ROSE LAIRD, 785 FIFTH AVENUE, NEW YORK.

159. KURLASH. Free booklet, "Fascinating Eyes and How to Have Them", describing and illustrating the Kurlash products, with directions for eye make-up. THE KURLASH COMPANY, 77 SOUTH AVENUE, ROCHESTER, NEW YORK.

160. EUGENE PERMANENT WAVING. Descriptive folder, on request. EUGENE, 521 FIFTH AVENUE, NEW YORK.

161. PRIMROSE HOUSE. Booklet, "Here Dwells Youth", describes these preparations and gives complete directions for home use. PRIMROSE HOUSE, 595 FIFTH AVENUE, NEW YORK.

For your Wardrobe

164. "FLEXEES". Foundation garments of Lastex, featuring "Twin-Control". Free style booklet sent on request. ARTISTIC BRASSIERE COMPANY, INC., 37 WEST 37TH STREET, NEW YORK.

165. MAIDEN FORM BRASSIERES. Style booklet sent on request. MAIDEN FORM BRASSIERE COMPANY, 245 FIFTH AVENUE, NEW YORK.

166. VASSARETTE FOUNDATIONS, and the new Panelette Vassarette designed with special inner panel of Lastex. Name of your nearest dealer on request. THE VASSAR CO., 2147 DIVERSEY AVE., CHICAGO, ILL.

167. GANTNER Banda-Wikies and Swim Suits. Illustrated style folder and prices, sent on request. GANTNER & MATTERN COMPANY, 1410 BROADWAY, NEW YORK.

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172. SHOECRAFT—fitting the narrow foot and heel. Sizes to 11. Widths AAAAA to C. Style folder on request. SHOECRAFT, 714 FIFTH AVENUE, NEW YORK.

173. PERFOLASTIC Reducing Girdle and Brassiere. Free booklet describing these garments, samples of perforated rubber and details of 10-day free trial offer. PERFOLASTIC, INC., 41 EAST 42ND STREET, NEW YORK.

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175. THE CARIBBEAN AND THE WEST INDIES. Great White Fleet Winter Vacation Cruises. Illustrated literature giving itineraries and details on accommodations and rates. UNITED FRUIT COMPANY, 332 FIFTH AVENUE, NEW YORK.

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Critically they tasted these delectable soups. Enthusiastically they accepted them. Then everywhere friends, neighbors, relatives were asked—"Have you tried them?" Quickly the news spread.

The reasons for this outstanding praise lie in the Heinz kitchens. There master soup chefs follow prized home kitchen recipes, mixing small batches at a time—then simmering, stirring and seasoning each batch in small open kettles. Heinz soups, sealed in stout tins, reach you precisely as they are when they come from the kettles.

Meats, vegetables, cream and other ingredients employed

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- Mock Turtle
- Vegetable
- Cream of Spinach
- Cream of Mushroom
- Cream of Oyster
- Cream of Asparagus
- Cream of Green Pea
- Cream of Celery
- Cream of Tomato

by Heinz are of the grade sold by better markets and used in your own kitchen.

And so we ask "Have you tried Heinz Home-Style Soups?" Select your favorites from the eighteen varieties—learn how easy it is to serve truly delicious soup of the homemade kind almost on a moment's notice.



HEINZ *homemade style* SOUPS

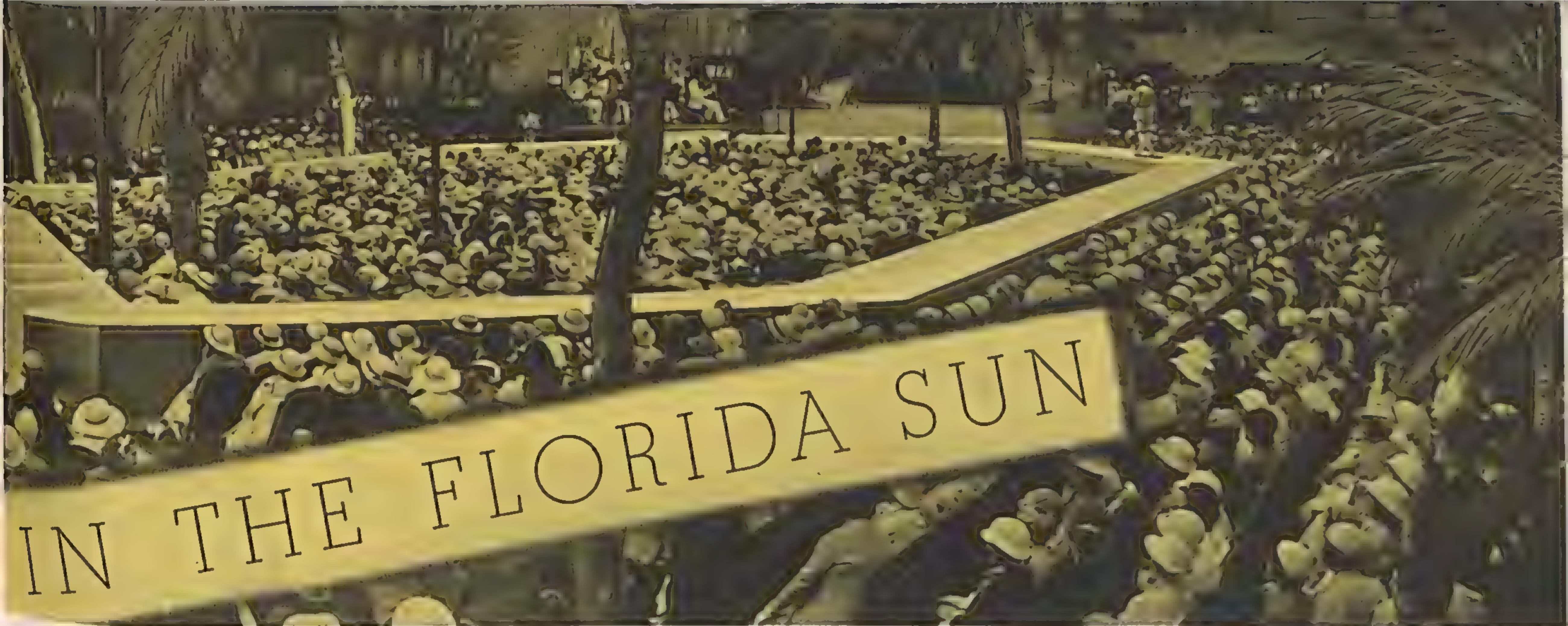
PHOTOGRAPH OF BURDINE'S FASHION SHOW AT MIAMI, FLORIDA

FIGURES OF PROMINENCE

Corselette of Satin and Lastex with lace "bra," decollete back. At the centre-back, a Talon Fastener opens and closes this garment quickly, with seam-like perfection.

Sixteen-inch girdle of lustrous batiste and Lastex with adequate boning. A separating Talon Fastener opens up garment completely, making it easy to wrap around your figure.

Evening Model in Silk Lastex with lace "bra." Back of "Two Way. One Way" stretch Lastex. Talon Fastener at the centre-back tailors the garment to the figure in trim lines.



Sunshine fashion show at Burdine's features Talon-fastened garments exclusively

New under the sun for the Palm Beach Season . . . forecasting the trend for the summer months up North . . . Burdine's in their Annual Sunshine Fashion Show at the Palm Gardens of the Roney Plaza Hotel . . . summed up resort styles. When it came to Corsets and Foundation Garments, Talon-fastened models ONLY were shown. Designed by Warner Bros., on famous LeGant patterns, completed with the easily-operated, automatic-locking Talon Corset fastener, these garments advance the trend in Foundation Garments.

HOOKLESS FASTENER COMPANY, MEADVILLE, PA.

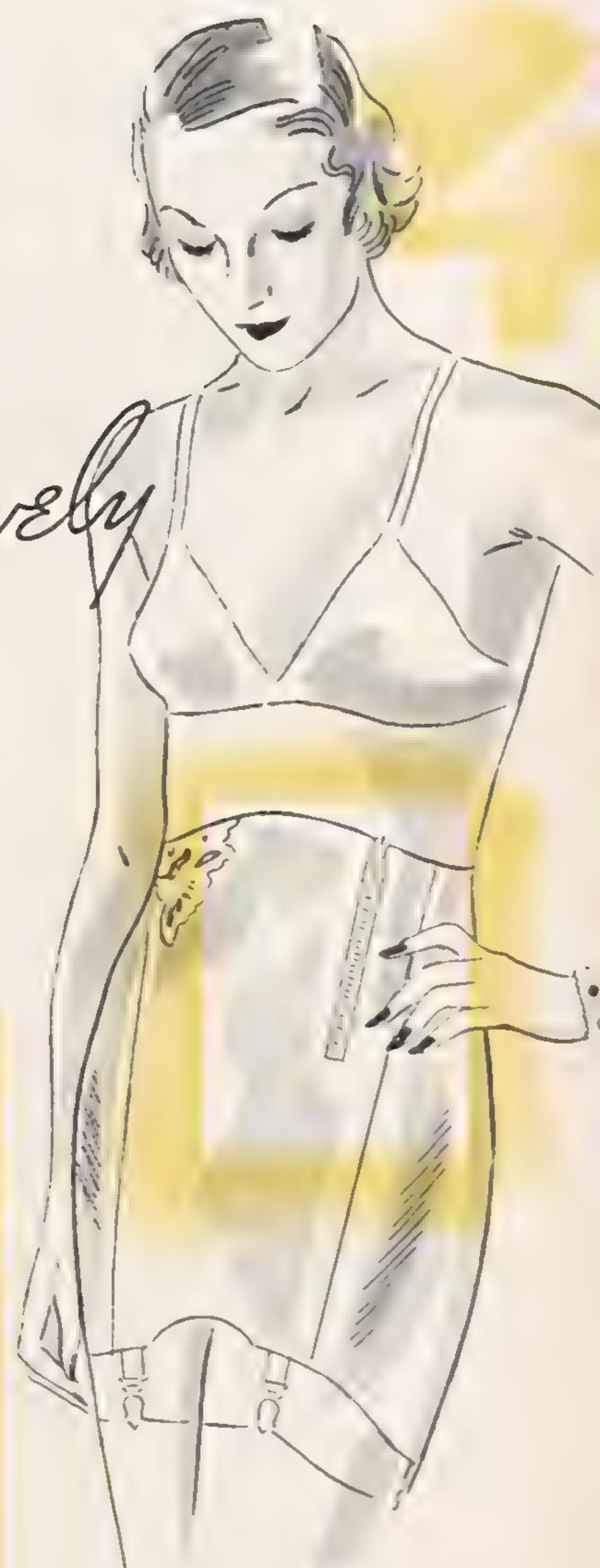


This is the Seamlike
Slide Fastener which
makes possible the
figure-flattering cor-
sets Burdine's featured

ITS
CORRECT
NAME
IS

TALON

REG. U. S. PAT. OFF.



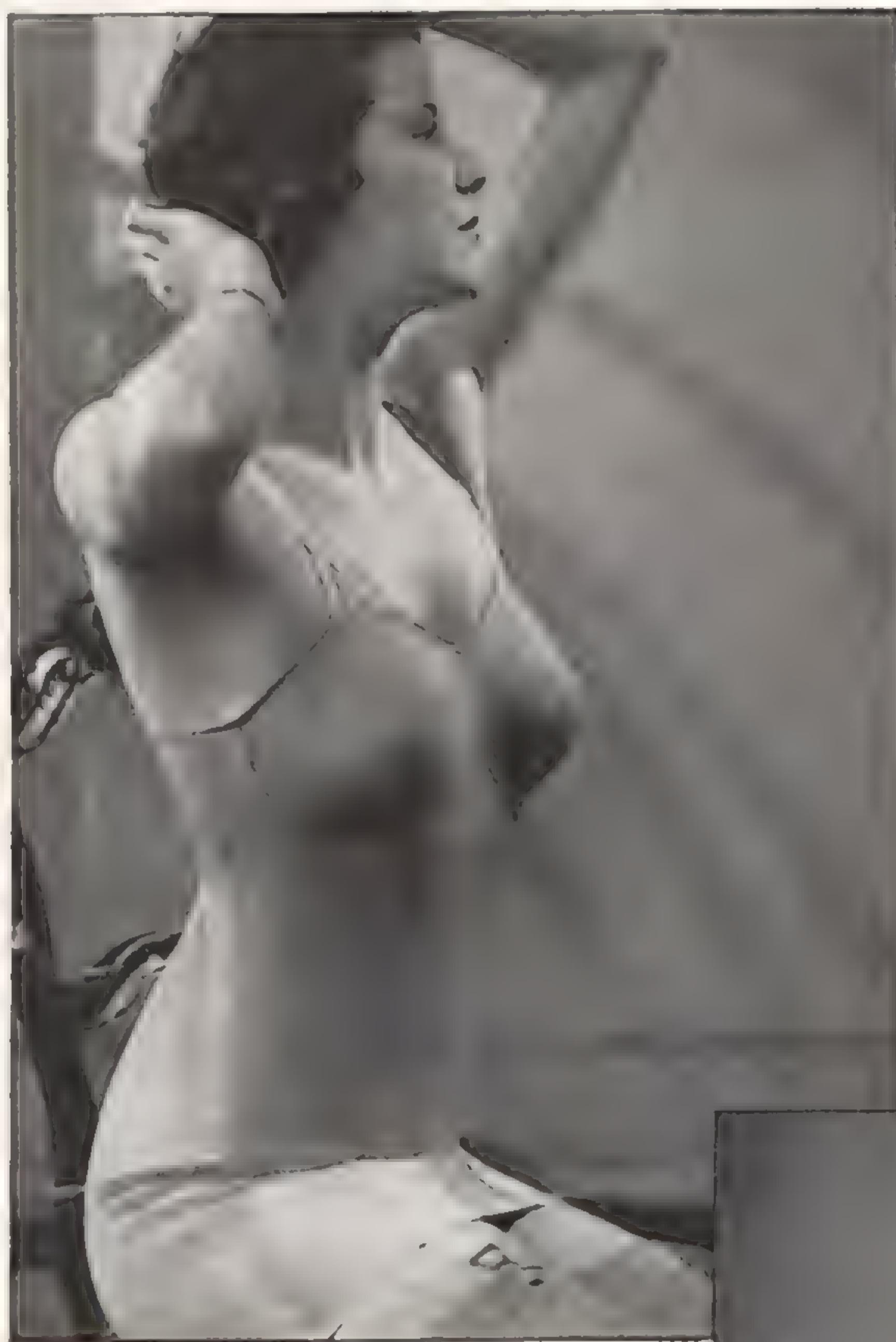
Sixteen-inch girdle of
Lastex with lustrous
batiste panel at centre
front and Talon Fastener
side-front closing
which tailors the garment
smoothly and snugly.

IF YOU
WOULD BE

suppler and slim

KNOW THIS SECRET
OF FASHION'S
FOURTH DIMENSION

Le Gant, with a firm control for heavier, mature figures. The famous "Two-Way-OneWay" back of "Lastex" stretches both ways at the sides, up and down in the center only.



THREE years ago designers of such intimate apparel worked only in the three dimensions of length, breadth and thickness. You may recall some of their effects with a mild shudder, if you are over eighteen. Then came "Lastex," evoking a new dimension—the stretchability in any direction (permanent and washable) which this elastic yarn imparts to woven or knitted fabric. It is thanks to "Lastex" that you can now revel in superb creations of today's finer art of corsetry like those shown here, combining perfect fit with utter comfort and real freedom. To achieve the firm, smooth silhouette your hour demands, be sure that the foundations you wear contain this priceless ingredient. "Lastex," 1790 Broadway, New York.

LE GANT

of

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"STRETCHES BOTH WAYS"

On sale at all good stores. Made by
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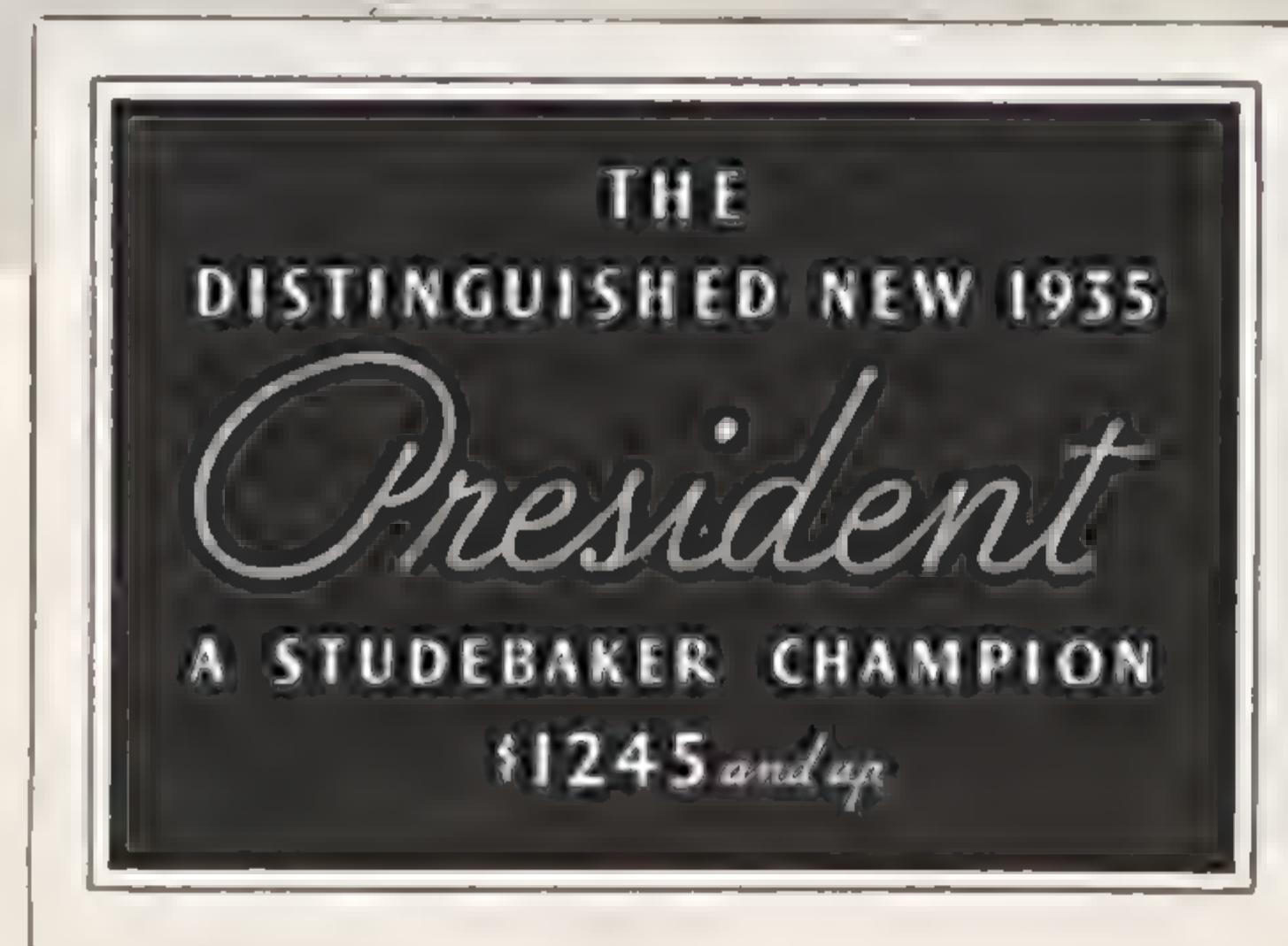
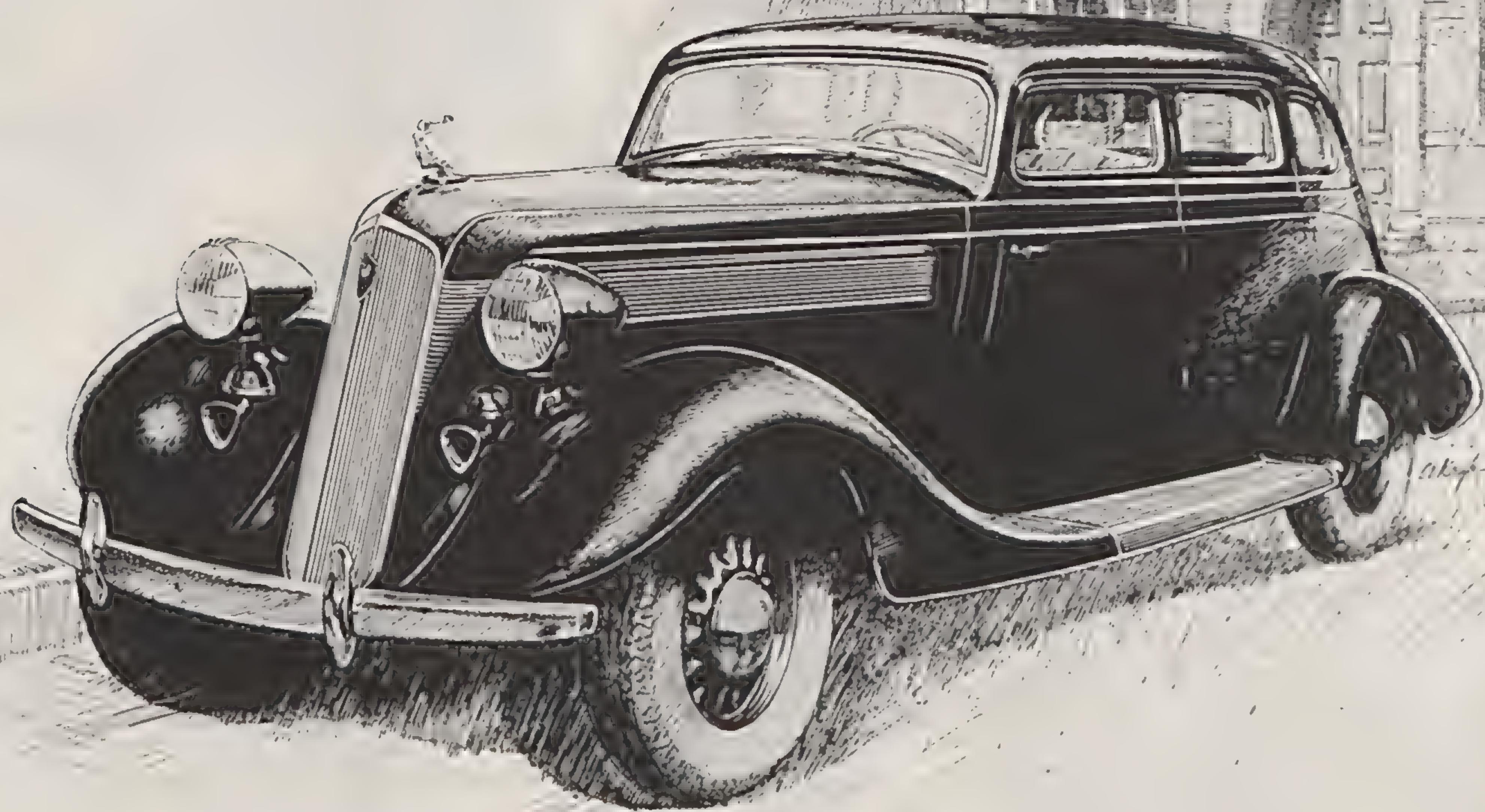


Lastex
REG. U. S. PAT. OFF.

THE MIRACLE YARN THAT MAKES THINGS FIT

Junior Le Gant, for a slim, young figure. Of woven, two-way stretch "Lastex," thin, light and boneless. With an "A'lure" Brassiere, made with "Lastex" lace and satin.

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ONLY four other motor cars of American manufacture — and those the costliest — compare in luxurious appointments and brilliant performance with this latest and greatest creation of Studebaker guild craftsmanship.

Its beautiful skyway silhouette design is magnificently complemented by interiors that rival the most envied custom productions in luxuriousness.

Mechanically, this President is superior to any of those distinguished Presidents of former years which have triumphed so spectacularly in stock car and speedway racing—and still hold every world record from 3,000 to 30,000 miles.

This car introduces, among other advances, a truly marvelous new super-range transmission which automatically goes into action as high

speeds are attained. This remarkable engineering achievement enables the great President power plant to perform with increased brilliance yet without any evident exertion of effort. Even when you touch top speed you seem to be just gliding.

And also embodied in this majestic new President are those two other great Studebaker contributions of 1935—an exclusive independent planar wheel suspension and specially designed new



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The one, combined with truly automatic ride control, gives the most restful rear-seat as well as front-seat ride in America. The other, almost equally noteworthy, insures the world's smoothest, swiftest, safest, straight-line stopping.

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GO to the shops on
these two pages,
For finds you'd never
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tireless friend,
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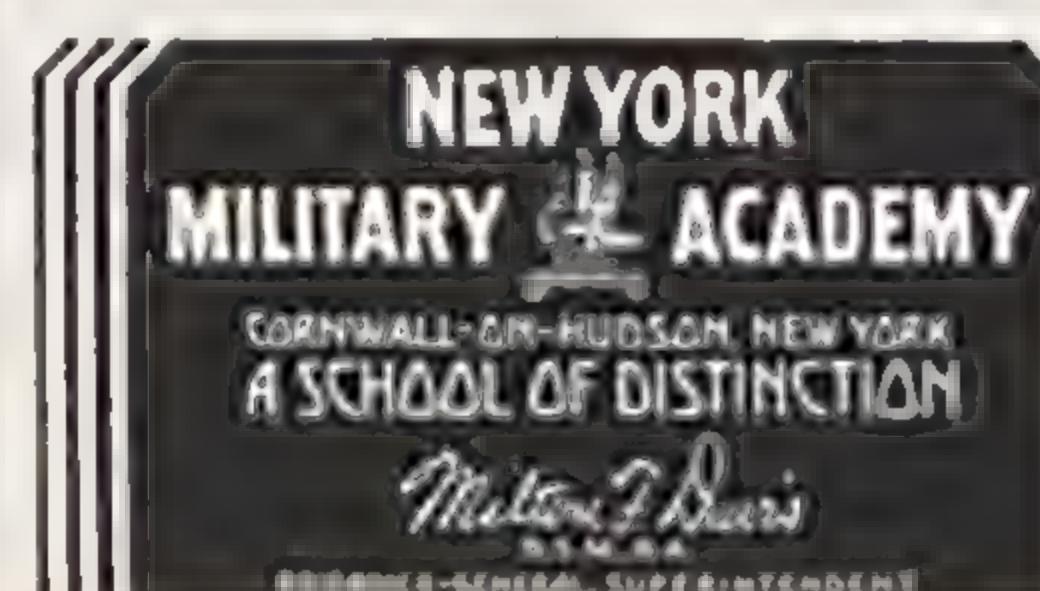
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Outstanding events: on January 18, the Annual Figure Skating Competition, followed by the National A.A.U. Senior 2-Man and 4-Man Bob-Sled Championships on the next two days. Then, on January 27, there is a Novice Bob-Sled Race on that same Olympic run.

ATLANTIC CITY

They keep things moving right along in Atlantic City all through the winter, and although it's a bit too cold for surf bathing, a very popular form of entertainment during January is Horseback Riding on the beach. Indoors, every Friday and Saturday night, Ice Hockey games are held in the huge municipal auditorium, with the Atlantic City Sea Gulls meeting outstanding teams from the United States and Canada. Then from January 25 to 27 there is the sixth Annual Atlantic Coast Squash Racquets Championship for Men on the Haddon Hall courts.

JUST TO KEEP POSTED

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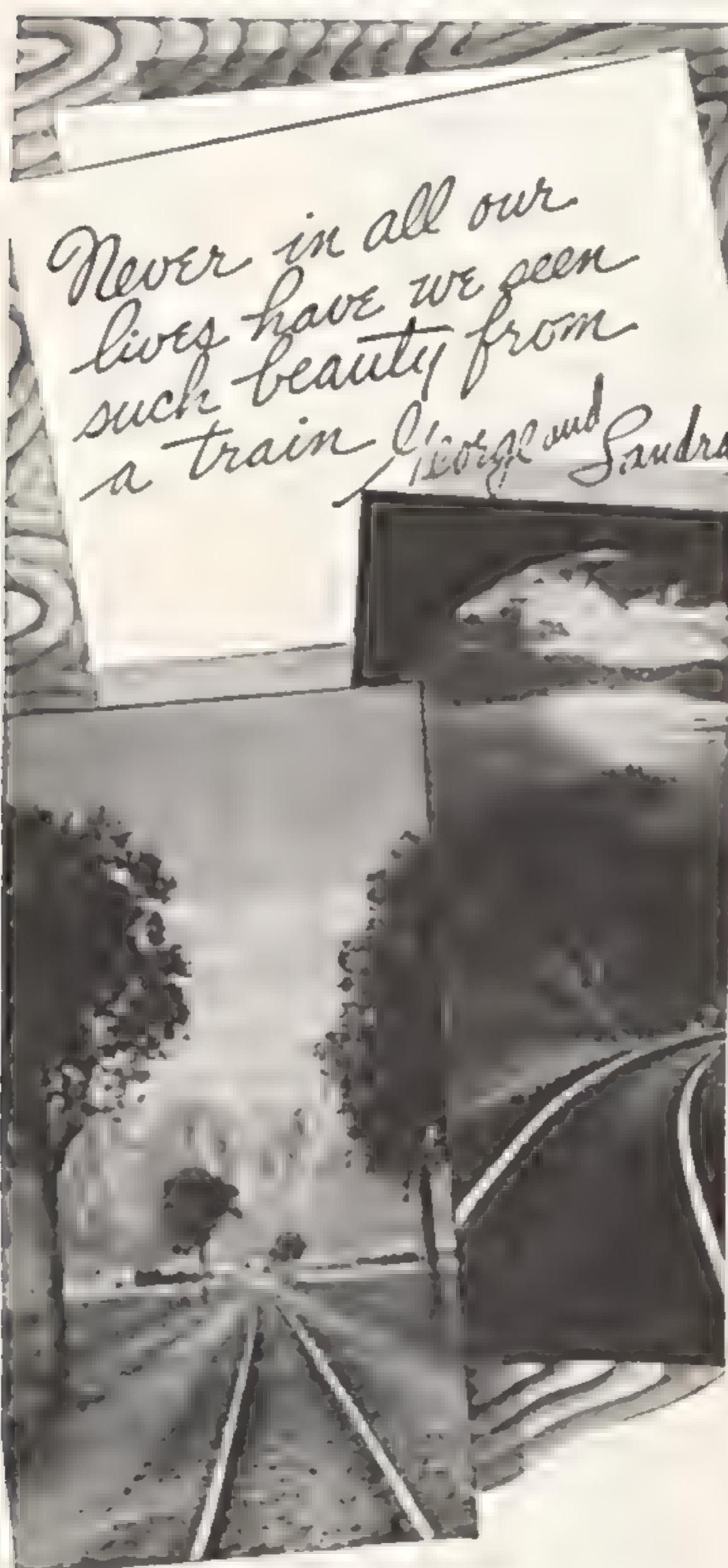
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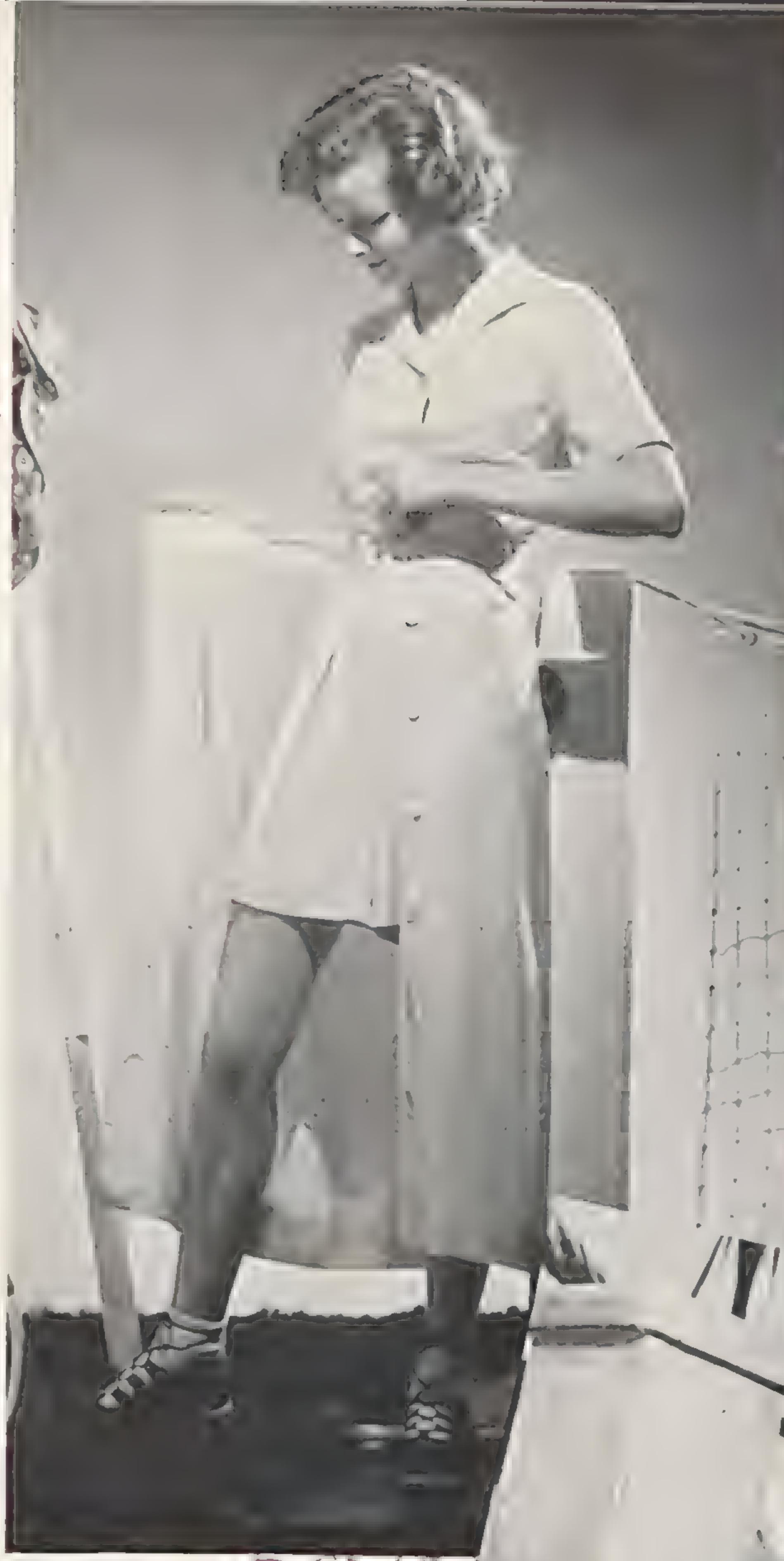
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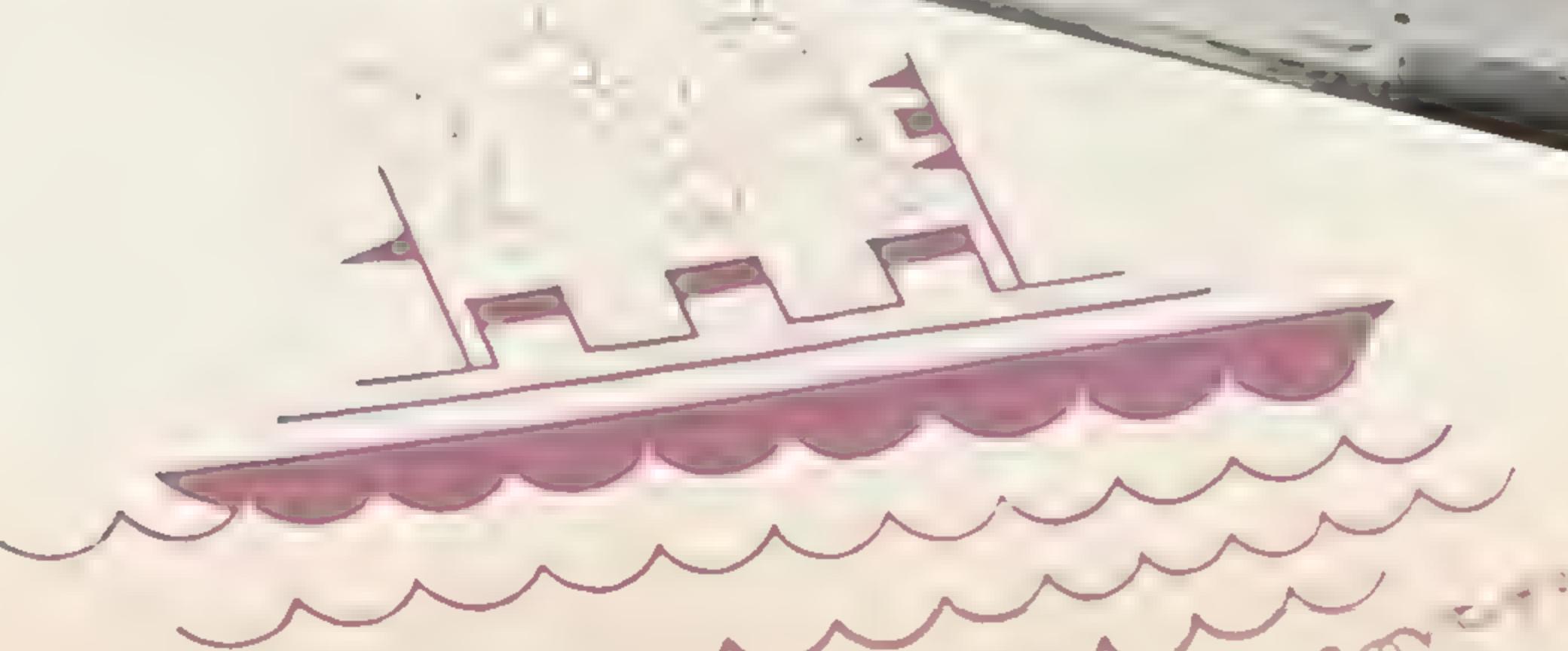
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Vogue covers the town

Young 1935

• My New Year's resolutions have already been made and broken, though the year is yet young. To tell the truth, I am afraid that I shattered them on the very eve of January first, because I had such a good time that I just couldn't be bothered to be sensible. Gotham was gayer, merrier, more light-hearted than ever. Last year, Repeal was still too new to take with complete nonchalance, so that our celebration was perhaps too forced, too exaggerated. To-day, however, most of New York takes the *sommelier* as a matter of course, nor is even the younger crowd confused by a fairly complicated wine-list.

I might suggest that we all take our pastimes and pleasures with more equilibrium. There are so many delightful things to do now; choose them leisurely and thoughtfully, and then enjoy them to their full flavour.

Smart snacks

• If you are dining out, why make a last-minute selection of the place to go? Consider the tastes of your guests and of yourself; the time at your disposal; the entertainment offered; and your plans for the rest of the evening. You can find without effort practically any atmosphere that you fancy, so it might just as well be sympathetic. If the theatre is your goal and time is limited, you couldn't do better than to choose a snack bar. This snack-before-the-play idea has really caught on here. And, although new bars are still springing up, they have not been overdone and they have kept their quality high. The Savoy-Plaza—right here, let's give this smart hotel due credit for being one of the pioneers in this field—is highly expert in serving up a tasty dish at most any time of day. Try it for dinner on your next theatre night. I'm sure that you will be pleased and that you'll want to go there many more times during the season. In fact, you'll probably want to return after the play, also, to hear Clark and Deslys sing. They are the team whom every one liked so well in "Continental Varieties." In Europe, they scored successes at the Berkeley in London, at Casanova in Paris, and at Chez Vous in Venice.

And now, The Weylin has inaugurated a buffet snack luncheon that is proving very popular. Mondays are favourite days with the ladies, on account of the informal fashion showings put on by the smart specialty shops. If you want to see the newest in knitted models and be inspired

for a cruise or a Southern trip, don't miss this Monday, January 14, when Mrs. Franklin, Inc., will be responsible for the display at the lunch hour.

Scandinavian

• People seem to like to do a little light eating along with their drinking in the bars. And, when the meal must be an informal one and time is fleeting, this is a sound and practical scheme. One of these quiet and convenient retreats awaits your pleasure at 142 East Fifty-Fifth Street. During these wintry days, the culinary art of Sweden makes a wide appeal; and, if you would like to enjoy the best Swedish dishes, go to the Kungsholm, at the address just mentioned.

There you will find a cosmopolitan group, at almost any time from midday to late evening. Long noted for its gloriously varied *smörgåsbord*, its excellent, not too costly lunches and dinners, and its well-selected wines and spirits, the Kungsholm has now added a new feature that heartily meets with approval. You will find on the right, as you enter, a long, narrowish room done mostly in light brown leather and gleaming copper, with soft lights and a touch of crystal. This is the new bar and café lounge. It has an almost austere simplicity, frankly masculine, yet greatly appealing to the ladies. There are deep, curved banquettes at the tables along the wall—so comfortable that, once ensconced, you won't want to leave. Personally, I like to enjoy an apéritif in this room, and then stay right on for lunch or dinner, according to the hour, without budging. The bar remains open for late-comers, until about one in the morning.

For a cocktail that is different, the "Kungsholm Special" is offered, and it seems to be taking well with those who fancy a slightly sweet drink, based on Swedish punch. The bartender is an expert, too, on all the favourite standbys, and you will find in the wine-list an excellent choice of vintages, including the finest champagnes and wines from various countries.

George III. Regrets

• Thus has been named the midnight spectacle of the Beaux-Arts Ball, which will be given at the Waldorf-Astoria on Friday evening, the first of February. And very lavish and extravagant it will be this year, with not a modern dress of any kind permitted on the ballroom floor or in the boxes. The committee on costumes is headed by Ernest C. Peixotto (Continued on page 18)

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VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 17)

and Joseph H. Freedlander, who have been very helpful in advising guests as to the historical correctness of their costumes. If you care to peruse some excellent designs based on the British Regency period, you may see some interesting exhibits at Cooper Union, at the New York School of Fine and Applied Arts, and at the Traphagen School of Fashion. In addition to the Grand Ballroom, the Astor Gallery and the Basildon Room will also be used, one being transformed to represent the famous Vauxhall Gardens, and the other a picturesque Georgian tavern. Ernest F. Tyler, who did such fine work last year, is at the head of the committee on decorations.

Applications for tickets of admission (or for the more expensive tables or boxes) are being made to Miss Connelly, Secretary, Room 583, Waldorf-Astoria (telephone, ELDorado 5-3000). The proceeds of the Ball will be devoted to the Architects' Emergency Unemployment Fund, as well as to the educational work of the Beaux-Arts Institute of Design in Architecture, Sculpture, and Mural Painting; also to scholarships at the American School of Fontainebleau.

Gay surroundings



• Smart, gay places to eat, drink, and be amused are keeping that talented English artist-decorator, Vernon McFarlane,

busy these days. Busy in a serious way, I mean, to be sure. If you haven't already been there, rush without delay to The House of Lords. You need not be frightened by the formal name, nor by the baronial aspect of the exterior of the building, for this is the new location of our good friend, Jim Moriarty, and he will give you a heart-warming welcome. It was Vernon McFarlane who did the decorations, which are something to see. The address is 12 East Fifty-Fourth Street (Plaza 3-7958 for reservations). Music and dancing, with varied entertainment, nightly.

• It was Vernon McFarlane, too, who evidently had such a good time doing up Michel's. Still at the same address—38 East Fifty-Third Street—but doing more business than ever. You enter a room, with bar, all done in a metal paper in silvery peacock-blue—the same luminous under-water shade that shines from the glass cases in the Naples aquarium. Behind this is a second fresh little room with deep rose leather banquets and pale grey walls decorated with round mirrors and a fantastic mural of grey pelicans and pink flamingos. The ceiling is papered in gleaming copper colour. This metallic paper is great stuff—all nice and shiny, but not too shiny—and it offers many possibilities to an inspired decorator.

In addition to scenery, Michel's is proud to have the same chef who gave the place its reputation for fine food back in the earlier days. Lunch and dinner and supper, as well as drinks at all hours, are served.

• Another chic example of the decorative work of Mr. McFarlane may be found in East Fifty-Second Street, at number 10, at the Café Continental. They're clever, these powers behind the Continental. They know that the combination of good food, good entertainment, and pleasant surroundings is one that sends you forth into the night a happy and contented soul. First of all, they surround you with this McFarlane *décor* that manages to be both amusing and restful at one and the same time. It's gay and bright, but somehow not distracting. The bar is particularly effective, and its murals satirizing the American Scene from Chief Rain-in-the-Face up to Mae West are a royal road to learning. Then the Café Continental plies you with some of the town's finest French cooking and vintages served with a quiet dispatch and finesse. And finally, during the dinner and supper hours, all this is capped with entertainment by Edler and Taubman, and Charley Wright's inimitable accordion playing. Need more be said to all you *bons-vivants*? The Café Continental is open for lunch, too, but don't go too late, for there is a mad crush around the bar.

Manhattan Trouville



• One of our erstwhile brownstone-front cronies who has lately burst into magnificence is Tony, late of East Fifty-Third Street. In Fifty-Second Street, at number 112, Tony undertook the elaborate alteration of an old stable. The result, as exposed in a gigantic and effulgent opening party, showed the achievement of a brilliant interior. Frederick O. Beach and William McKnight Bowman collaborated most effectively with the expert inventiveness of Sandro Girard, who is responsible for the mural decoration of both rooms. The circular fluted brass bar leads on to a great room all white, greens, and crystal; at each side, Mr. Girard has done a large panelled and stylized landscape in various greens and pale yellows. These are divided by mirrored panels, which reflect tall white candles on brass and crystal semi-circles. The farther room, only slightly divided from the first, contains a series of intimate niches, each lined with Mr. Girard's painted version of an all-over wall-paper, greens on white, with the sparkling and surprising addition of small mirrored circles and diamonds laid into the pattern. We can only hope that the setting will not be more stimulating than Tony's well-known drinks and food. He has named all this gaiety, aptly enough, "Trouville," and results show that his efforts are approved. (Continued on page 19)

VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 18)

Wardrobe First-aid

 • To change the subject, yet remain in the same neighbourhood, let me tell you about Mr. Orloff and his Damage Weaving Service. You will find him a first-aid friend, conveniently located at 532 Madison Avenue, just kitty-corner from The Weylin. His Damage Weaving Service is dedicated to the cause of saving, restoring, reweaving—not only woolens, but linens, damasks, laces, foulards, Canton crêpes, printed silks. The whole careful process is done by hand and consists of a system of skilful splicing of threads, one to t'other, until a new piece of material has been inserted into the quondam hole. Silk or wool jersey, sweaters that some young moth has been nibbling after, are also returned to you as good as new. There's not a thing, in fact, that the Damage Weavers stop at except velvet—and nobody can reweave velvet, say they.

Weaving and reweaving are not their only talents, however—fabric first-aid of all kinds is their motto. Should-be dull materials, from broad-cloth to flat crêpe, are restored to their original mat state. Chauffeurs' uniforms, perfectly good except for the shine-that-won't-come-off, and chauffeurs' overcoats that have lost their nap, are restored so that you'll suspect the Damage Weavers of sending you new ones.

For the truly-to-be-pitied group of men who have no one to do their mending for them, the Damage Weavers rush to the rescue. They have a shirt hospital, where they put new cuffs, collars, and neck-bands on shirts otherwise whole, and fix the little places where the points of stiff collars have weakened or worn the material of the shirt-front. Dry-cleaning (which is sent out to the Berger Service) completes this list of accomplishments; and the prices, for everything done, are proportionately modest.

Musical Notes

 • Herewith at a glance, the well-selected calendar of musical events at Town Hall for the latter half of this month.

January 14, Monday 8:30 P.M. BEETHOVEN ASSOCIATION
 January 15, Tuesday 8:30 P.M. MUSICAL ART QUARTET
 January 16, Wednesday 3:00 P.M. WALTER SCOTT, Violinist
 January 16, Wednesday 8:30 P.M. HARRIET COHEN, Pianist
 January 19, Saturday 3:00 P.M. MYRA HESS, Pianist
 January 19, Saturday 8:45 P.M. THE DESSOFF CHOIRS, Inc. Margarete Dessoff, Conductor
 January 20, Sunday 3:00 P.M. ERNO VALASEK, Violinist
 January 20, Sunday 8:30 P.M. Mme. LUCIE BIGELOW ROSEN, Thereminist



January 21, Monday 8:30 P.M. BLANCHE GAILLARD, Pianist
 January 22, Tuesday 3:00 P.M. KEITH FALKNER, Baritone
 January 22, Tuesday 8:30 P.M. ST. CECILIA CLUB, Concert
 January 23, Wednesday 8:30 P.M. THE PHILADELPHIA SIMFONIETTA Fabien Sevitzky, Conductor Town Hall Endowment Series
 January 25, Friday 8:30 P.M. NEW YORK BANKS GLEE CLUB
 January 26, Saturday 3:00 P.M. FRANK SHERIDAN, Pianist
 January 26, Saturday 8:30 P.M. LA ARGENTINA, Spanish Dancer
 January 27, Sunday 3:00 P.M. LEONORA CORTEZ, Pianist
 January 27, Sunday 8:30 P.M. MARIA KURENKO, Soprano
 January 28, Monday 8:30 P.M. JAN SMETERLIN, Pianist
 January 29, Tuesday 8:30 P.M. HELEN SCOVILLE, Pianist
 January 30, Wednesday 8:30 P.M. ALBERT HIRSH, Pianist

I should like to call your attention particularly to the concert of the 23rd, by The Philadelphia Chamber String Simfonietta, with Fabien Sevitzky conducting. It will be the one and only appearance in New York of these talented guests from the Quaker City. A small orchestra, but an admirable one, it can always be counted upon for an untried program rendered with charm and extraordinary technical finish. Although the least expensive seats are already sold out by subscription, I think that you can still obtain tickets for about two to three dollars from the Town Hall box-office, at 123 West Forty-Third Street.

• You probably know that the Town Hall presents notably interesting and distinguished lectures. An important one soon to come will be given by Stuart Chase, on the evening of January 17, at 8:30. Sheila Kaye-Smith speaks on "Women's Future in the Social Structure," January 21, at 11 A. M. Louis K. Anspacher is scheduled for two Tuesday mornings, January 22 and 29.

Dates to Note

 • While reminding you about dates to star on your calendar, I must not forget to mention an exhibition which has been arranged with great charm by McMillen Incorporated, who are noted for their interior architecture and for well-chosen antique furniture. They have recently opened an exhibit of twenty-two water-colour portraits of rooms, which were created by McMillen and were painted by Elizabeth Hoopes. This display will continue until early in February, at 148 East Fifty-Fifth Street.

• A show in a different field, but one which I never miss, is that of motor-boats. The new models will be on view at Grand Central Palace, from January 18 to 26.

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VOGUE

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JOHN-FREDERICKS, IN NEW YORK, AND BLUM'S VOGUE, IN CHICAGO, HAVE THE ENCHANTING BONNET (AND ITS ACCOMPANYING HAND-KNITTED RIBBON SCARF) THAT STEICHEN HAS PHOTOGRAPHED FOR THE COVER OF THIS ISSUE. MADE OF HYACINTH-BLUE FELT AND ADORNED WITH DEEP RED CARNATIONS THAT ARE REPEATED IN THE SHOULDER CORSAGE, THIS BONNET IS A CHIC EXAMPLE OF THE NEW TREND TOWARDS HATS THAT FLATTER AND CHARM. THE WHITE WIRE BIRD-CAGE IS FROM BLANCHE STORRS

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EDNA WOOLMAN CHASE - EDITOR-IN-CHIEF OF THE THREE VOGUES

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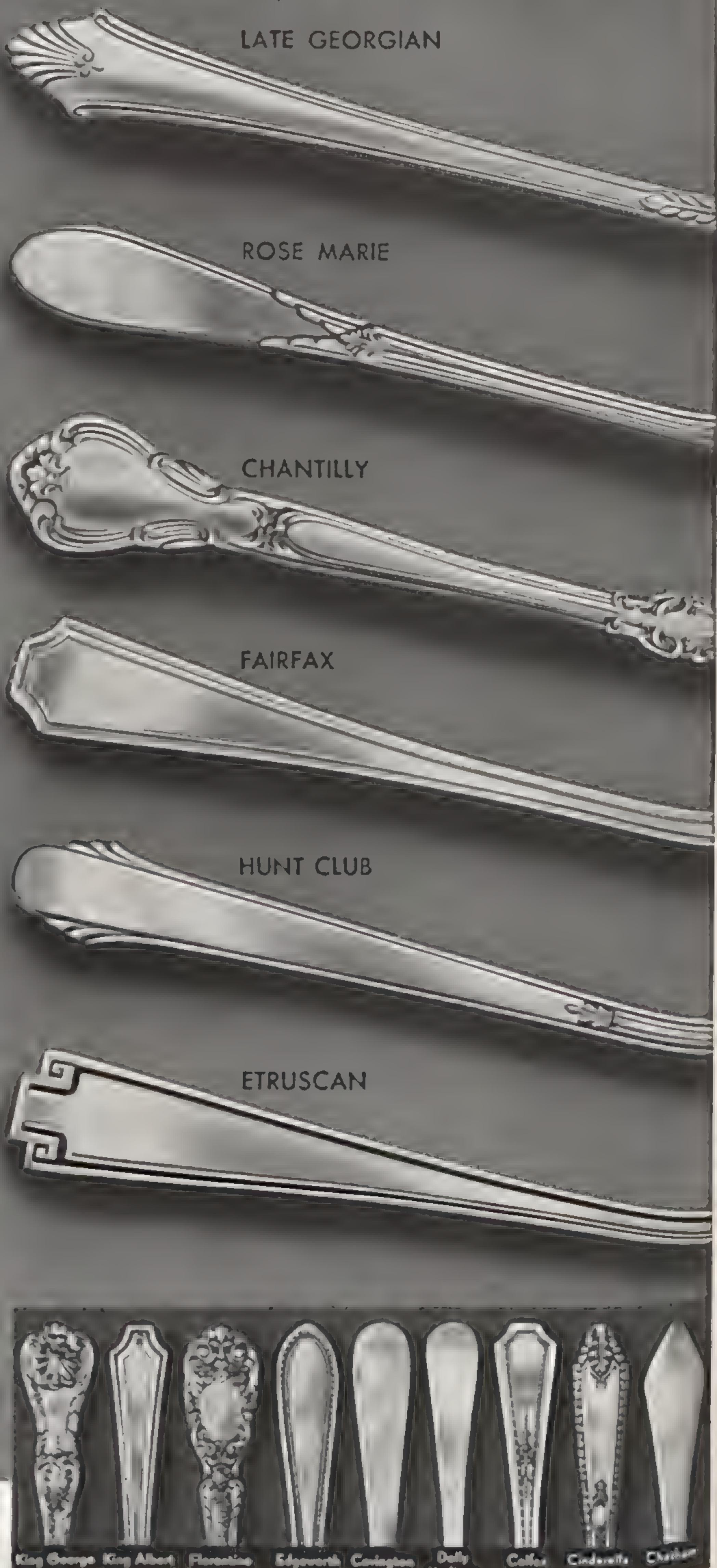
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VOGUE'S PREVIEW OF THE MODE

YOU may think it premature to talk about spring clothes in January, but the dressmakers don't. Your spring image is already sauntering up and down their ateliers; and since our duty in the fashion world is in the nature of a *voyeuse*, we have peeked through the keyholes of these workshops enough to state a few facts and catch a few hunches. Here they are:

1. Capes. We can see them for day and night, night and day. Elbow-length, waist-length, hip-length, full-length. Women have nursed a tender attachment for capes these winter months which can not so soon be sundered.
2. Chiffon for evenings—vaporous, clinging, floating. Under the long chiffon sleeves, your jewels will gleam like lights in fog, or like silver fish under water. Vide sketch at right.
3. Little square reefers, boyish, simple, neat and very young.
4. Glass. (The gent at the left is a glass-blower.) See what Schiaparelli and Talbot do on page 54 in the name of clairvoyance. Attired in those panes, you will think twice before throwing stones.
5. Totally heelless evening slippers. Paris is excited about the ones sketched above, of black satin with vamp stitching, supple as a glove; but we think only a brave few will dare them.
6. Dusty pastels for day and night. Darker for the day, of course, but still pale, soft, and subtle.
7. Taffeta for suits, scarfs, blouses. Spring will be crisp.
8. Foolish little flat round hats (like mats) that sit on the top of your skull and have nothing to do with the main stream of the millinery mode.
9. Darkish underwear. Unfrock a lady, and you may find raspberry coloured lingerie—or misty grey—or dull blue.
- Anyway, you'll look all right this spring. Better than ever!





MISS PAMELA PRIME IN A VIONNET COSTUME OF NAVY-BLUE WOOL AND A SUZY HAT (BERGDORF GOODMAN)

SPRING FORECAST

ARE our dispositions and our temperaments softening, along with our clothes? Curls, bangs, bonnets, childish round collars, capes, delicate colours, laces, flowers—we are adopting them all. Do you think you'll feel very different with a little straw bonnet on your head? Can you remember how you felt with a Russian fez drawing you to your full height? There is a difference. There is no sophisticated subtlety about our new clothes. They are frankly charmers, using every wile to accent our femininity.

HATS: The madness in new fashions usually goes to the head; and this season is no exception. From pill-box to capeline, you will wear the sort of hats that make men slightly nervous. They (the hats) poke out and forward at unexpected angles. The crown is liable to fold over like an envelope. More often than not, brims precede you by many inches, though flat in back. Forward and upward is more like it—in Regency bonnets, in new turbans, in straw sailors that sit well on the back of your head and make you think you should have a hoop and a stick in your hand.

You might choose felt (light coloured felt, perhaps in *grège* or dusty-blue to match your suit) or grosgrain in a pill-box hat. Among the straws are leghorns (bound to come, since they suit the mode so well); Panamas and toyos (in pastel shades); and lovely natural yellow straws as light as air. Velvet ribbon trimming (yards of it); velvet facings; flowers and fantasies—they are all coming. (Warning: It won't be fancy dress, but it wouldn't take much to make it so!)

DAYTIME CLOTHES: You can undulate as you will at night, but Straight and Slim is the daytime password. Even so, don't be afraid of asceticism—there'll be plenty of new details to enliven and flatter. Short sleeves, for instance—like those on the costumes shown at the right. (The top one is a light blue wool cape-ensemble from Saks-Fifth Avenue—though the cape is not shown; the next, a bright green wool coat from Bonwit Teller; and the third, a black crêpe dress with a natural linen jacket—the lady is carrying it on her arm—from Gervais.)

Your daytime skirt may have a small slit, to give you more freedom; and its slimness will be accented by little flared jackets, by capes of fur and fabric, by full sleeves, and by peplum and tunics. Neck-lines



SHORT SLEEVES



TWO SHADES OF ONE COLOUR

stand high in the list of details made to charm—little round collars, scarfs, and contrast achieved by any and every colour in the rainbow. The Regency influence still affects our silhouette—with its wide revers, fitted, higher waist, and swathed and frilled neck-line. And the squarish reefer still gives a straight, boxy, little-boy look to many suits.

DAYTIME COLOURS are charmers too, and have a way of pairing off. Two colours are smarter than one. See, for instance, the costumes shown at the left. The first (farthest left) is a navy-blue silk and rayon dress, and light blue inserts give it its chic (from Rose Amado). The other is a pale grey wool dress with a dark steel-grey velveteen jacket for accent (Jay-Thorpe has this model).

As for other colours—black is important, of course, but it is used this year with bright or pastel accents to give contrast and add chic.

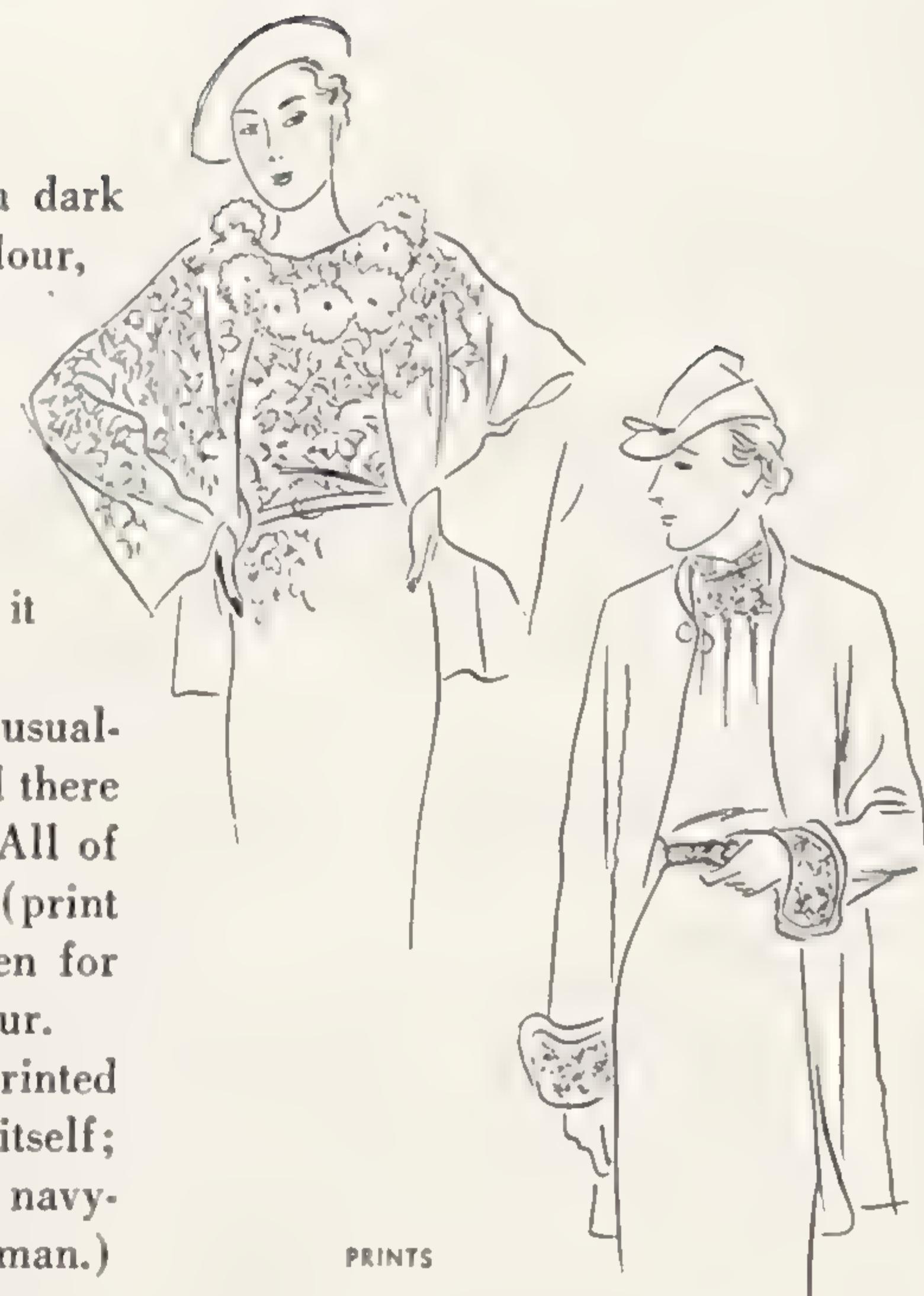
Navy-blue is bigger than ever, sometimes brighter, and often accented with yellow. The neutrals are good, too—*grège*, beige, and grey, with

darker accents, such as navy-blue, black, red, or prints with a dark background. And bright green will be used as a suit and coat colour, as well as an accent.

PRINTS: Here is where we begin to blush. Because, for as long as we can remember, the phrase "prints are as smart as ever" has popped out of our pen every spring as inevitably as "Black is always good," "This is a Suit Year," and other refrains which must dog you in your sleep as they dog us. Be that as it may, **PRINTS ARE GOOD.**

Clear, geometrical prints are, perhaps, the smartest of all and usually in two colours, such as white with navy-blue, black, or red. And there are, as always, scattered multicoloured prints on dark grounds. All of these are used for rayon or silk dresses under capes and coats (print faced), for blouses, for scarfs, for pipings on your suit, and even for whole suits. And all are at their best when used with a solid colour.

We show two new uses of prints at the right. (The first is a printed crêpe dress with a lei around the neck, plucked out of the print itself; from Saks-Fifth Avenue. The other is Paisley print, used to trim a navy-blue wool dress and a three-quarters coat, from Bergdorf Goodman.)



FUR CAPES: Surely, you can't be tired of your fur cape yet. Did you wear anything this winter that made you more pleased with yourself? Well, keep on with the same idea. Wear one over your spring costume in the early cool days. Daytime or evening, a cape has a quaint charm that is very much in the mode. Capes and capelets and scarfs of every possible fur will be offered to you, from sable and silver fox to galiak. There will be a strong run on the sable, mink, marten type of fur, and silver fox still rides high. Alaska sealskin will make many little tippets, in both black and brown. (You can see three of the new capes at the left. The top one is of baum-marten used horizontally to make a charming wrap for day or evening; from Gunther. Below it is one of black Hudson seal, three-quarters length and very chic; from Jaeckel. And the one at the bottom is a to-the-elbow cape of galiak, with just enough warmth for March-to-May wear; from Bonwit Teller.)

COATS: Here, you have the widest choice ever. For town wear, you might have three and not have too many, or you might have none and get along very well. None, because you'll have suits, and you'll have a fur cape or scarf to wear with your dresses. Three, because you can't resist the chic of a well-thought-out ensemble and the dashing lines of the new coats. Reefer types are still with us, but, somehow, not as masculine as formerly—there is a little softening as to collar. Redingotes make very smart ensembles, buttoned snugly up the front over your frock, collared and cuffed, or merely finished off at the neck with a scarf—taffeta preferred, as Vionnet has proved. The short, odd coats are a new note. They look right with everything, which is a triumph for a less-than-full-length coat. You can wear one (properly thought out as to colour) over your print dress, your plain crêpe dress, or your lightweight formal wool. This applies to town and to sports clothes, but is newest for town, since we've known the three-quarters swagger for years in the sports world.

SPORTS COATS: By now, you must be convinced of the chic of a three-quarters coat for active days, and it's specially good in the country. It's so crisp and young and swagger, particularly in big plaids and checks. There is, too, a grand plain wool coat of butter or chamois coloured wool, that takes the place of a general utility top-coat.

SUITS: All right, here it is: This is a bigger suit season than ever, with an enormously wide choice. (Continued on page 87)





A NAVY-BLUE WOOLLEN REDINGOTE SUIT AND DULL BLACK TAFFETA SUIT, BOTH FROM JAY-THORPE, WITH THE CRISP SPRING LOOK



BONWIT TELLER, NEW YORK; I. MAGNIN, CALIFORNIA • BERGDORF GOODMAN, NEW YORK; RANSOHOFFS, SAN FRANCISCO

- These four chic ladies are viewing the Despiau Exhibit at the Brummer Gallery. The first (above) wears one of the new wool cape-suits, in an equally new colour combination—grey-blue with brown. The hip-length cape has a rolled brown taffeta collar. Blue felt hat from Bonwit Teller
- To take the place of your suit—another cape costume (at the right on this page), with a navy-blue wool cape with the new rounded, fitted shoulders, faced with the blue-and-white print that makes the simple one-piece dress beneath. The blue felt hat is a 1935 sailor from Bergdorf Goodman

- A dress that looks like a coat—like the one worn by the first art-lover on the opposite page—is perfect for first spring days. This dress is of navy-blue silk with a small white piqué collar and flower and with more white piqué running down the simulate front opening
- Pale yellow-beige wool is combined with black satin in the costume shown farthest right. The wool is used for a slim dress-like coat, and the black satin forms a wide girdle on the coat and makes the short-sleeved dress. The pointed black satin hat worn with it is from Florence Reichman



BONWIT TELLER, NEW YORK; I. MAGNIN, CALIFORNIA; NEIMAN-MARCUS, DALLAS • SAKS-FIFTH AVENUE, NEW YORK; BULLOCK'S-WILSHIRE, LOS ANGELES

STE CHEN

MODERN ART IN DAY CLOTHES



STEICHEN

Ruffles foam on the scarf and skirt of the grey chiffon dress (left, above); Jay-Thorpe, New York; I. Magnin, California. The pompadour moire dress has bright flowers on white; Bergdorf Goodman, New York; I. Magnin, California



The lady ascending the staircase is Miss Gwili André, in a white chiffon dress with a silver yoke on the cape; Saks-Fifth Avenue, New York; Bullock's-Wilshire, Los Angeles; Neiman-Marcus, Dallas. Jewels on both pages from Paul Flato



STEICHEN

You'll see rows and rows of stripes, this spring—like the pink and black ones used in diagonals on Miss Mary Taylor's taffeta dress; from Rose Amado, New York; I. Magnin, California. Mirrored stairway designed by Diego de Suarez

SECOND SELF

BY MARCELLE AUCLAIR

DO I annoy you with my mania for looking at myself in the glass? But what can I do? A mirror attracts me as it does a bird. I'm not looking for a satisfaction to my vanity: what I find in a mirror is a point of support. I haven't found much stability in life except within myself. I feel lost in a multitude of people; my own vision reassures me.

In an English town where I once lived, I was unhappy without knowing why. One day, I discovered that the reason was the scarcity of mirrors. In the restaurants, in the streets, the sudden encounter with my own vision was lacking; the smile of connivance with myself; the voices within myself; my most secret counsel.

When I can't judge my emotions according to my colour, my animation or my languor according to the part in my hair, I don't know where I am. I have been sick, without realizing it, in a house without a mirror. It was only by suddenly seeing my thin and pale face that I became conscious of a great lassitude—I had been running a fever for several weeks. There are towns that I have grown to hate because of a bad mirror in which I looked so sad that, in the end, misfortune actually overcame me.

A woman before her looking-glass is not entirely a frivolous person. I am not talking simply of the superstition surrounding Saint Jean's night when, if a young girl, at exactly midnight on June 21, leans towards a mirror with a candle in her hand, she will see over her left shoulder the image of the man she is going to marry.

I am talking of echoes, reflexes, influences: the spirit seduces the body, the body magnifies the spirit. It is necessary to blend one with the other, as a singer blends his voice with the instrument that accompanies him. If we had the ear, or subtle enough intuition, we would seize the instant when the uneasy soul puts itself in tune with a valiant smile, one when the bruised body turns for comfort to a courageous soul. One aids the other, and thus we might arrive at a perfect harmony.

Don't you remember the first meeting with yourself? You had been a plump little girl. And then, one day at school, the line of pupils going to chapel stopped before a glassed-in conservatory. First you looked at the frozen reflections of the shadows from the trees in the court. Then you perceived a pointed chin, protruding cheek-bones, your cheeks that had grown thinner: you didn't believe your eyes, but it was you. You saw your arms coming out of the uniform sleeves that they had outgrown; a bone that projected from a slender wrist; and suddenly you saw, growing out of your socks, such well-developed calves that they made you ashamed, and for which you demanded stockings.

From this day on, you did your hair with greater care, and rubbed the ink stains off your fingers with pumice-stone. Your note-books became neat, your manner became discreet. "How she has grown!", every one around you said. And you, proud and conscious, "How I have grown!"

Your mother allowed you access to her three-mirrored dressing-table, where you were careful not to turn over the bottles. There, you discovered your profile. The front face is still very much part of the body, but the profile is almost the soul. El Greco, alone, can give a full face the subtlety of a profile. You were amazed, your cheek resting against the mirror, to see your curling eyelashes and your eyes glistening with dreams. Dreams which haunted you—the moment of childish sadness (far more serious than the sadness of later years) before a path, blue with petals falling from the Judas-tree after the rain—was it all so real? These meditations, like swift-running water, have polished your profile. That day, you caught a glimpse of a fluid world in which you have not ceased to wander. And your friends, from that day on, began to send you roses instead of candy.

I love to surprise a woman who is looking at herself in the mirror, fixing her hair and smiling quietly to herself. It is really her mood that she glosses and smoothes like velvet; it is her heart that she is adjusting. Eyes that are pleased incline the heart to kindness! One says to an ill-tempered child, "Look in the glass, see how ugly you are." The woman who finds herself beautiful in the mirror, or one who is satisfied with the dress that she is wearing, is inclined to indulgence and is apt to give all her soul. This is why men who know how to be a clever mirror for women have such success. To know how to add a very small element of cruel truth makes praise more valuable. "On him, at least, nothing is lost," a woman thinks. Perhaps it is this that explains the charm of certain men. Nevertheless, nearly every woman closes her eyes under a kiss, as if in fear of seeing her image reflected in the eyes of the one she loves; it is because this mirror is convex.

Don't lose sight of the obscure inner working of yourself that you find reflected on your face. It has always made me uncomfortable thinking of women who cover their mirrors when they feel themselves growing old. The sadness of this annulled body, of this soul to which one denies a means of expression; ashamed of one before the other.

Look at yourself! Follow closely the progress of the sun upon your skin. Why not recognize in the hollow creases at the corners of your lips, in the heavier look about your face (if you pass your hand before your eyes, it gives the illusion of a bird flying), the mark of love?

LOW moments

by Melisse

NOW and then, people complain that we show women only in the highest and brightest moments of their external lives. All our models, all our women are so impeccable that they hardly seem human; and the human and peccable female derives small comfort from them, thinking, "Oh dear, I could never be like that."

These drawings, then, are an antidote, a sort of editorial get-together night. They are here to show you that we not only know the darker linings of the feminine cosmos, but have suffered them keenly ourselves. Women are comrades in certain specific (if trivial) irritations, nine of which are pictured here, and five of which, we are willing to bet, have at one time or another partially ruined your disposition, if not your day.



The worst table, and your
most spectacular dress



Meeting the Only Man
the night before
your new permanent



Dryer-Despair
the last ten minutes



Head-on collision-
bonnet versus taxi

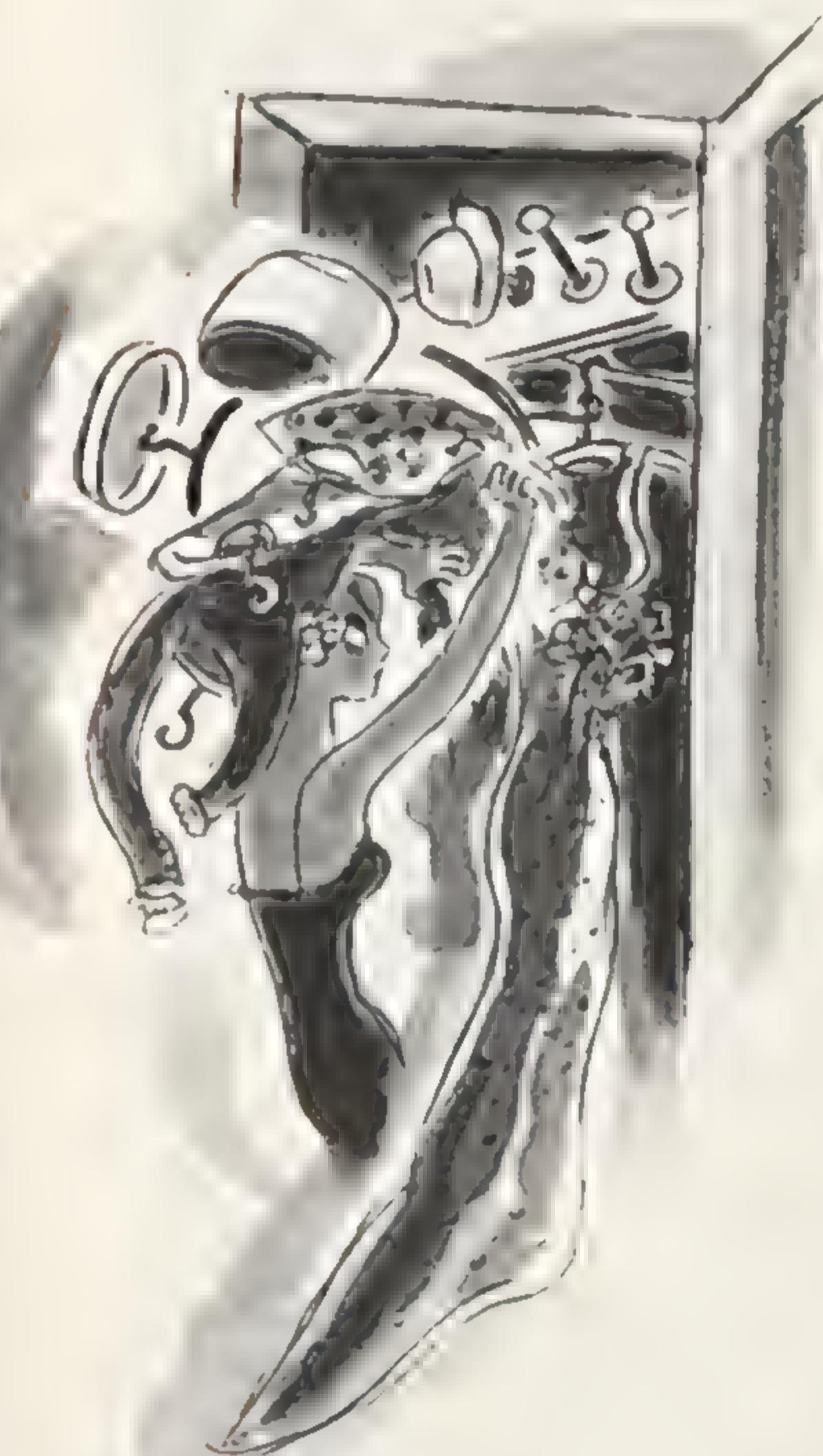


*The Tragedy of the
Triplicate Mirrors*



*The fury of the
Interrupted Bath*

*The Cossack influence
too close for comfort*



*The closet disaster
or, Hangers on the Head*



Your exact same bangs on your friend's poodle



STEICHEN

DOUBLE FEATURE

WITH Hollywood and a stellar rôle in "Les Folies Bergères" awaiting her, Princess Nathalie Paley stopped in New York just long enough to pose for Vogue in two costumes designed in Paris by Lucien Lelong. • Trim as a page-boy's uniform, even to the dashing red pipings down the skirt seams, is the model that Princess Paley wears above. It's of navy-blue wool, with white piqué touches in crisp, starched contrast. The Reboux hat made of navy-blue fabric shows the beret influence.

• In the photograph on the opposite page, Princess Paley wears a black faille taffeta evening gown with a bodice that buttons snugly up the front with a row of bright buttons and has the briefest of puffed sleeves. The skirt, a sophisticated sheath which moulds the figure to the knees, flares out in a wide, circular movement towards the hem-line. Princess Paley's gold and black evening sandals are from Shoecraft. Both of the settings used in the photographs on these two pages are from The Flea Market





MRS. STEPHEN SANFORD



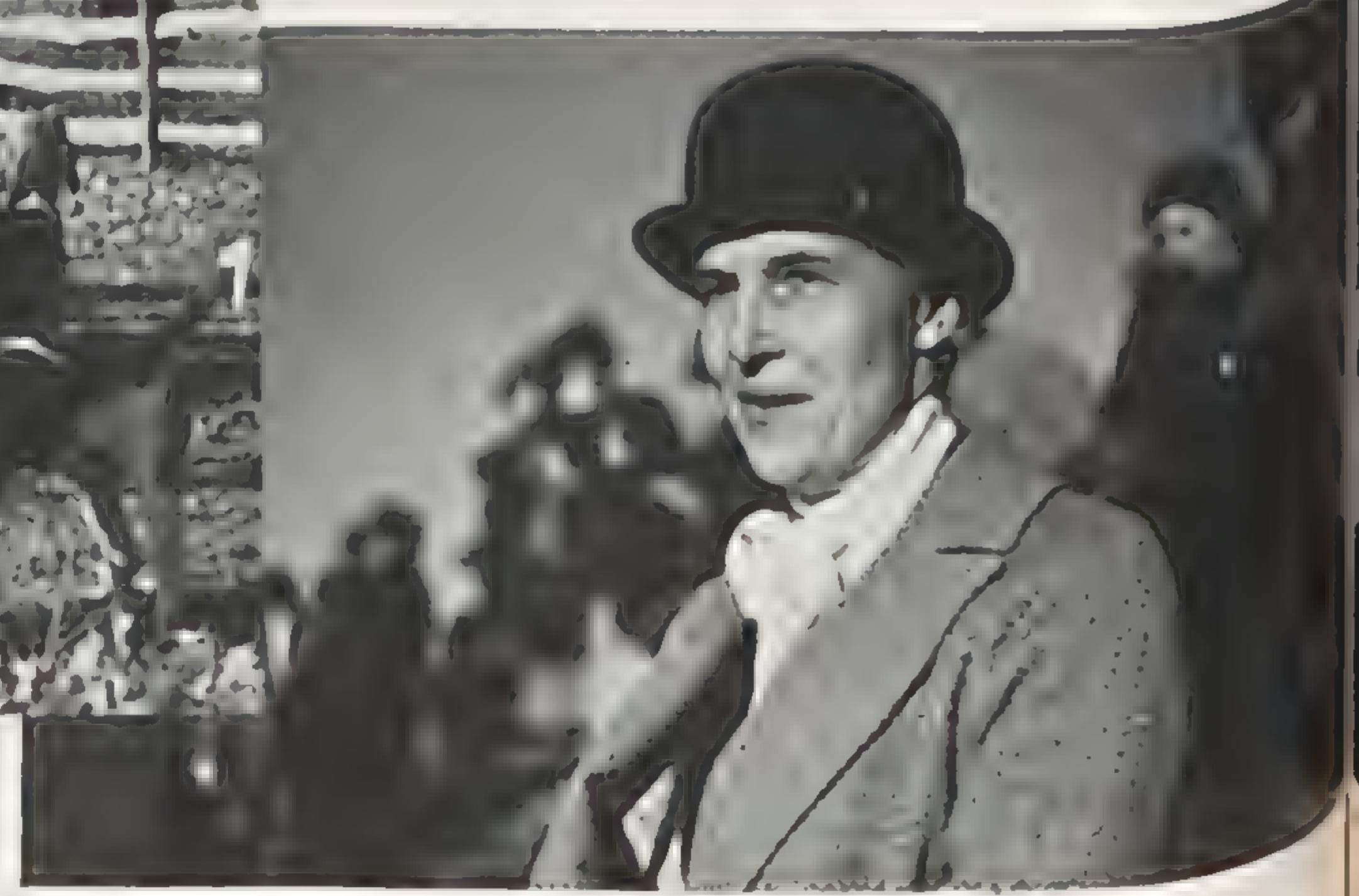
MISS CHARLOTTE NOLAN, OF FOXCROFT



MRS. RICHARD F. BARCOCK • MR. THOMAS C. EASTMAN



MR. ALFRED SMITH, JR., HUNTSMAN OF THE ELKRIDGE-HARFORD HOUNDS



MRS. R. CURZON HOFFMAN, OF THE GREEN SPRING VALLEY HUNT

HUNTING IN



MR. JAMES PARK (FIELD MASTER) • MRS. JAMES PARK • MR. HARVEY S. LADEW (M.F.H.) • MR. S. BRYCE WING

THE MID-SOUTH



THE AURA of NEW YORK

BY PRINCESS BIBESCO

EDITOR'S NOTE: Princess Marthe Bibesco, well-known European lady of letters and author of *Catherine-Paris*, has just visited New York for the first time. Her impressions form the following article.

THE air of New York lashes women, making them walk erect. The giant towers force them to lift up their heads. This city emanates pride. It has produced a race of haughty creatures with high-held necks, small faces, slender and elongated legs. There is a way of walking here, a way of dressing and of being American which can be compared with nothing else, because it is a specific product of this rock in the ocean.

It is a flight, a transport, a call to violence and to divinity. I am speaking of the women in the street, because the ones you meet in the drawing-rooms are exactly like the women you can meet anywhere: at Paris in May, at London in June, at Venice in September, at Cannes in January—and to-night in New York. It is in their freedom that they are so marvellous. When I see them, so beautiful and so restless, tilting up their chins, breathing the air through dilated nostrils, tapping the ground with heels that heighten them, I ask myself, "What are they fighting against? Who is the invisible enemy they are hurling this defiance at? Is it man? Is it Time? Or both?"

"Down-town." I learned those two words the moment I landed. The men are in the lower part of the town every day, all day, penned up, quartered, inaccessible. They lunch there, they are immured till night, happy because they work and because they love to work. The women live in the upper town and walk about freely, victoriously. Where are they bound? To lunch with other women: hence this effect of going to war, which delights me so. Bellicose, armed from head to foot, hat triumphant, torso held high, conquering eye, they pass on the avenue before my admiring gaze—first one, then two, then six, cleaving the crowd, striding magnificently up to the portals of the only victory that counts (if you believe the moralists)—victory over self.

At my first lunch in New York in a fashionable restaurant, I sat at a table with three men, foreigners like myself. No other woman sat alone; each was with three other women.

In Europe, beauty is unaware of itself, or seems unaware. Education consists in learning to doubt oneself. The more beautiful a woman is, the more she seems to apologize for it. Some plead for indulgence charmingly, with a smile; others stir you by their melancholy, their contrition, their heart-broken air. The most ravishing ones have the saddest eyes. The ugliest are the gayest. Not so in New York, where beauty asserts itself, accuses itself, and asks no forgiveness.

What is going on here? What is this year bringing with

it? The same thing—Youth. And every year it begins again. The women of New York are even younger this year than they were the year before. It is enchanting, and it is heroic, and it will go on until death itself.

"Poor Auntie! She will die young," I had always thought of one of my oldest relatives, who was an American.

I am reminded of how the poor little queen of Jugoslavia said one day to her mother, who was preaching elegance to her, "Oh, Mama, let me be ugly and badly dressed just one hour a day. It's so restful!" There isn't a woman in New York who would even conceive of resting that way. Courageous, flaunting their gowns like banners, they merit the beautiful name that Egyptian priests gave to the stars—The Indefatigables.

I feel that I must contradict the stupidities and faults credited by Europe to America and Americans, and laugh at the prophecies made me before I went there. I was to be overwhelmed by the vulgarity of people. In actuality, if Americans are guilty of any excess, it is perhaps in being a little too distinguished. Because of their shrill voices, I was told that I would have to use my "dumpers," those little ebony plugs with silver drums that I put in my ears to muffle the noise in an airplane. As it is, I can hardly hear most Americans over the telephone, their voices are so soft. I was to be dazzled and annoyed by the glare of lights. They are dimmed everywhere, even in the railway stations—which are as beautiful as Roman palaces, but much vaster; and so clean that one would like to give a ball there.

Elegance is everywhere. It pervades the streets; it is the rule, and not the exception. In the hotel, which is as huge as the Alps and where I should feel overwhelmed and lost, I am, on the contrary, completely at home, because, in my room on the thirtieth floor, there is a French fireplace and everything is in the slightly insipid style of the little suites in Versailles. Do you like patina? It is on everything. A bunch of flowers, invariably fresh in their vase of pure water, testifies to the kind ministrations of a young woman who watches over me and answers, in a confidential tone, all the questions that I put to her.

The loving hand of a hotel staff that is larger than that of six European embassies put together, lays a full-blown rose on my breakfast tray every morning. In a strange land, the smallest attention gives pleasure; and it is surely a charming one that makes thousands of women who sleep in that tower of Babel lost in the clouds feel that some one has been thinking of them since the moment of their waking.

The corridors in the hotels and in the offices are veritable streets covered with miles of carpeting. Not a jarring sound, not a slamming door. You rise, as silently as the temperature in a thermometer, to the top floor; (Continued on page 83)



BRUEHL-BOURGES PHOTO

CONDÉ NAST STUDIOS INC.

BORN TO WALTZ—A FULL GREEN TAFFETA GOWN FROM BERGDORF GOODMAN, NEW YORK; I. MAGNIN, CALIFORNIA

UNDRESS PARADE



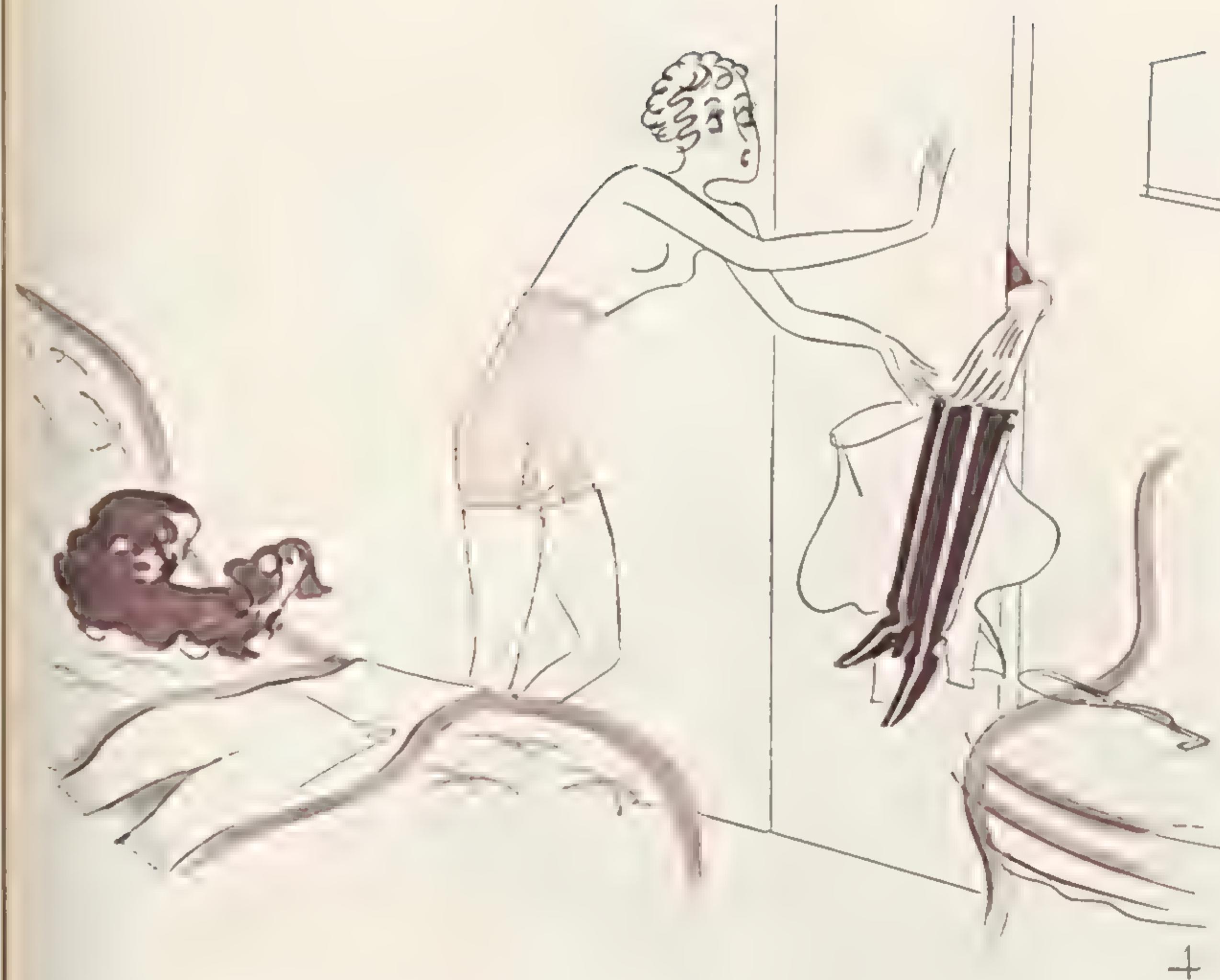
2 To leap from feathered femininity to tailored un-crushable velvet—dusty-pink with prune lapels and cuffs—is a clever trick in contrast, to catch the husband's unobservant eye. The lady knots a pink Ascot scarf of the same fabric about her slender throat as smartly as if she were bound for the races instead of the tub, and she is very set up over her purchase, while the admiring husband, living in a fool's paradise, has yet to learn that he is only set back. *Négligé* from Hattie Carnegie

3 While he brushes up on the day's news, she, fresh from the tub, does as much for her blond curls. She wasted no time in rubbing and drying, but enveloped herself snugly in a well-cut version of the Continental bathrobe made of soft, spongy white terry-cloth that absorbs every last drop of dampness with no marring effects on the fabric. This robe, which is also made in pastel shades and which has an ample wrap-around cut and two patch pockets, may be found at Wanamaker's



1 Only a bride could expect the solicitous attention that is going on above, and only a bride would receive it. This one is wise enough to make herself an alluring recipient in a shrimp-pink marabou pelerine as warm as the toast that the husband is proffering on the breakfast tray. This down cape (from Saks-Fifth Avenue) all but hides the Olga Hitrovo nightgown of pale bois-de-rose chiffon with its filmy Malines lace top and tucked bateau neckline. This model is to be found at Altman

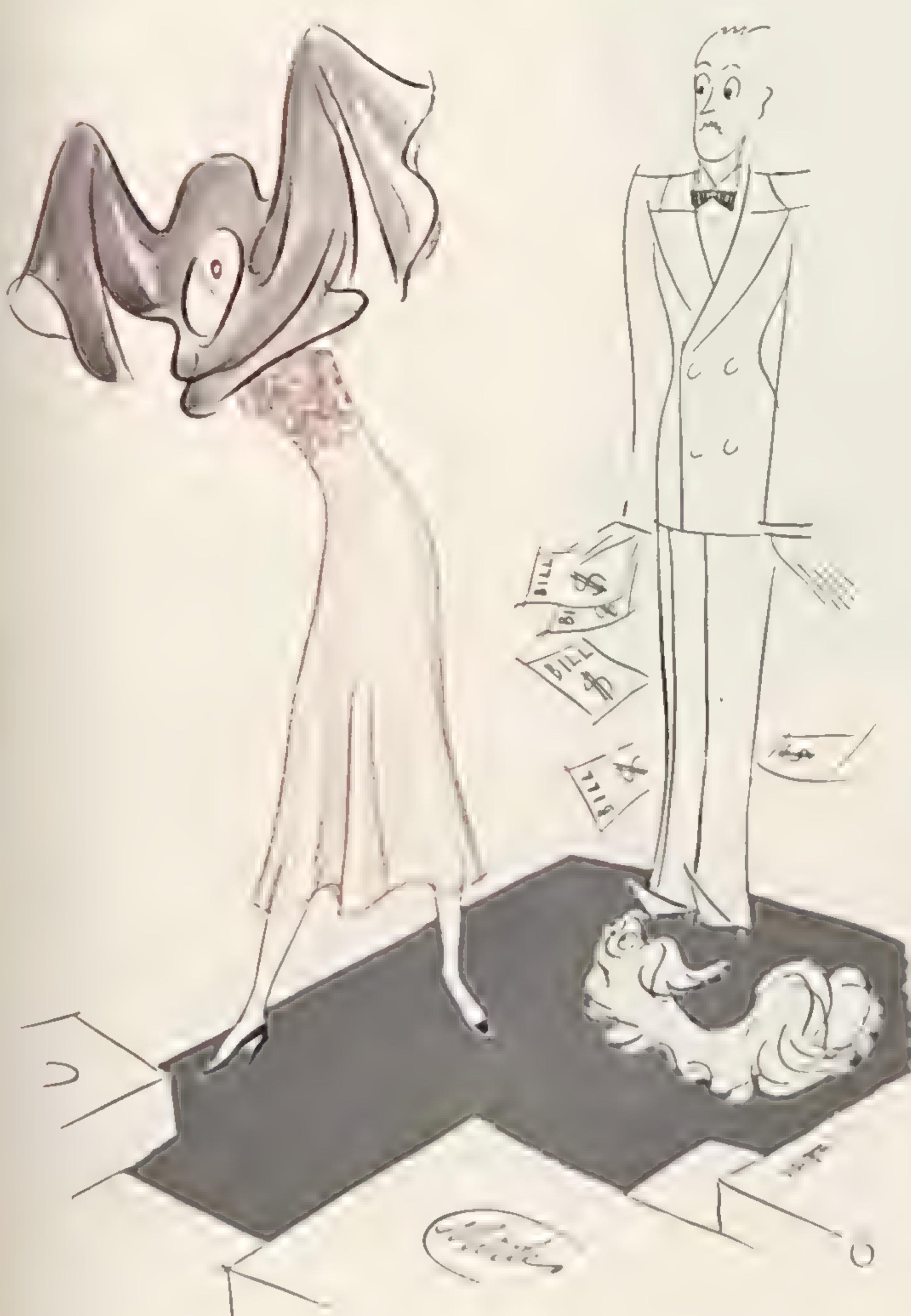




4 Clothed only in Jay-Thorpe's sports girdle of absorbent wool elastic, she begs for her boots and her privacy. The girdle has bracelet garters and a flexible, almost boneless front, and promises to keep her back straight when she canters for her new husband's approval. The imported Brittany lisle riding "longies" on the bed are a secret comfort. Their softness keeps her riding-breeches from rubbing; their warmth keeps her legs from shivering. They are sheer enough to go over or under her girdle; Best



5 The puzzled husband knocks on the door with the evidence that beauty and bills go hand in hand; and she, in a luxurious floral patterned silk elastic all-in-one that can be worn day or evening, with or without garters (from Jay-Thorpe), is quite confident that she can turn his complaint into a compliment. Without a trace of a guilty conscience, she steps into her white crêpe panties trimmed with Valenciennes lace and tiny flowers. Both the slip and nightgown to match; from Bonwit Teller



6 Cornered in a lavish slip of white crêpe broadly bordered with Malines lace and fine hand-appliquéd, she hides her head in the folds of her gown as bills fly around and an uncomprehending husband puts the questions, "Why?" She murmurs that "there must be some mistake" —a story that doesn't even get by the Pekinese. She will be forgiven this time, and he will be used to it by the next time, and, after all, she has the lingerie. Bergdorf Goodman has this slip, and others like it, in flesh or peach



TWO TONES DOUBLE YOUR CHIC

- Dregs-of-wine and grey—Jodelle uses this subtle combination in the costume farthest left. The tightly belted wool suit is worn with wine coloured gloves. And note Talbot's forward-shooting felt bonnet; from Hattie Carnegie
- Shrimp-pink and raspberry—Chanel joins these daringly in the model on the opposite page. The wool suit is worn with a piqué blouse; Salon Moderne, Saks-Fifth Avenue. Felt hat also from Saks-Fifth Avenue
- Limerick-green and white—Chanel chose these for the third model (opposite page). Revers, flower, and hat are of white piqué. The suit is of wool; Jay-Thorpe
- Persian stripes and black—Maggy Rouff adds a jacket and sash of striped jersey to this wool dress (right); Bonwit Teller
- Green and plaid—Lelong sponsors this for town and country in the suit farthest right—a stitched jacket and a plaid wool skirt. Both of the hats on this page are Rose Descat models from Saks-Fifth Avenue





THE LUNTS AND NOEL COWARD, RELAXING



LOTTE LEHMANN IN "DER ROSENKAVALIER"

STEICHEN



"REVENGE WITH MUSIC" • (RIGHT) PATRICIA BOWMAN IN "CALLING ALL STARS"

Vogue's

THE time of opera is with us again. The turgid jam in Thirty-Ninth Street at eight o'clock. The stepping of white-haired dowagers in brocaded cloaks from long black cars. The projection of lordly bosoms—pillows for pearls—over the old-gold convoluted rims of the boxes. The creaking of starched white shirt-fronts in the black recesses of the same boxes. The restless flicker of white in the parquet: white gloves, white programs, white ermine, white hair, white collars, white flesh, all waving or rustling or agitating in apprehension of the curtain-rise. The rows of eligible young men alternating with eligible young women, all curried and groomed and shining with social duty. The Jews in the balcony at Wagner. The Italians in the balcony at Verdi. The students in the family-circle, pale and untidy. The gushers—sterile, emotional women with messy birds' nests of hair—in the dress-circle. The momentary hush as Bodanzky, a demonic knife, cleaves through the orchestra pit, ascends his box, taps the rack, and raises his arms, his acid profile turned towards the first violins.

All this will be the same. Part of the audience will know nothing about music, part will know too much. Part of the audience will look like a Communist caricature of capitalists; part (especially in the buffet during intermissions) like menagerie freaks. Like dance recitals, opera draws a certain percentage of humans so oddly, fantastically put together that you must wonder where they have come from and where they will go to. Of them, Dorothy Parker's remark: "They crawl back into the woodwork" is the best description we can call to mind.

Spotlight

BY MARYA MANNES

No, this has not changed. But the Metropolitan Opera House has undergone a thorough scrubbing, which may possibly permeate its program and policy. The old brown face has been sand-blasted into an amiable tan. All the lobbies have been repainted. New carpets line the floors. New seats glow with a richer redness. New wiring has been installed throughout, blossoming finally into new lustrous lights. Inches of dust have been sucked from the navels of the round gold cherubs on the ceiling. The horseshoe corridors are bright with new pigment. Della Robbia drinking fountains have replaced the old white ice-boxes. And backstage, a new, elaborate light-switchboard has been installed, which may redeem, if not excuse, some of the atrocious old scenery used by the Metropolitan for the last century, and soften the heavy-weight contours of the cast.

But of all this freshening, no one evidence is as important as the appearance of Lotte Lehmann in Richard Strauss' "Der Rosenkavalier," revived here after eleven years of causeless neglect. Here is a truly great singer—probably the finest of our time—singing in an opera as enchanting, as nostalgic as any you could wish for. If all opera consisted of Lehmanns and Rosenkavaliers, there would be no gigantic deficits to face each year—to the regret only of society which likes to dress up as Louis the Nth and go to balls.

Madame Lehmann, the operatic idol of Europe, appears in the rôle of the Marshallin for the first time in New York. Few scenes on the stage are more poignant and more superbly conceived than hers when she gazes



STEICHEN

GLADYS GEORGE, OF "PERSONAL APPEARANCE"

into the mirror and realizes for the first time that she is growing old. Nor are her rôles in "Fidelio" and "Tosca" less amazing in musicianship.

Other personalities new to the Metropolitan this season are the sopranos, Anny Konetzni, a Viennese, and Helen Jepson, a personable young Pennsylvanian, and a conductor called Panizza, of foreign fame.

As for new operas, there is only one scheduled: "In the Pasha's Garden," by John Laurence Seymour, an American. Lawrence Tibbett will grace the score, which is said to be melodious and easy to take; and the settings are by that creative modern designer, Frederick Kiesler.

Beethoven's "Fidelio" and Verdi's "La Forza del Destino" will be revived; and later in the season, Gatti-Casazza will present a double bill composed of two masterpieces of Italian opera buffa: Pergolesi's "La Serva Padrona" (two hundred years old) and Donizetti's "Don Pasquale," the latter glorified by Jone Jorgulesco's sets.

All this is either a real Voronoff operation on the Metropolitan, or the last flash of coquetry in a moribund old woman. We earnestly hope it is the former; and that this upsurge is the beginning of a definite effort at last to lift opera-producing out of the appalling technical ineptitude of the past. No other form of art has benefited so little from the exciting media of the day.

There is nothing else we are burning to report except that beautiful music and very imaginative costumes do much to redeem the boredom of the book in "Revenge With Music." That, and the dancing, and Libby Holman crooning "A Wandering Heart," and Ilka Chase's astringent delivery of her lines. But even so, we wonder why they picked on that particular legend of old Spain. It must have gone through a pretty bit of emasculation.





FIRST SUITS

It's not too early to think about your spring suit. You'll want one if you go South, even to Pinehurst or Hot Springs. You'll want one when an early warm day surprises you in town. You may want one sooner, to wear under your coat when you tire of your winter frocks. Choose a new colour combination—like the one farthest left on the opposite page. The jacket and skirt are made of tweed, the blouse of heavy silk. Victor Stiebel, London designer, thought it up. From Altman, in New York; Marshall Field, in Chicago; I. Magnin, in California

The second lady on the sofa is wearing a Botany flannel dress-and-jacket suit. Maggy Rouff designed it, using taffeta for the gay scarf that tucks into the V of the dress and silk braid to match for the binding on the jacket. The use of braid is something to note. (You can also have the braid in navy-blue or brown on this putty-beige suit.) And don't miss the flattering off-the-face hat—a felt model from Agnès. Both the suit and hat are from Jay-Thorpe, in New York. Marshall Field, in Chicago, and Ransohoffs, in San Francisco, also have the suit

The lady at the right, also, wears a dress-and-jacket combination—a perfect first spring costume and equally chic worn under your winter coat or without it. The simple one-piece dress is made of dull black crêpe, and a little printed jacket in beige-and-black, with a plain black belt, goes over it. This is a smart new version, incidentally, of the printed-and-plain combination that appears every spring. The hat is new, too—an Agnès bow cap with a towering peak. This pointed hat is of beige felt. Both the hat and the suit are from Bonwit Teller



EIGHT WAYS TO WEAR ONE SUIT

THE checked suit is back again. Paris jokingly calls it the book-maker's daughter's suit—or the "bookie" suit. With tongue in cheek, to be sure, for Gallic taste would be the last to advocate your looking like the racy book-maker of the Grand National—amiable though he is!

Busvine's perfect British tailoring, however, has redeemed the suit shown on these pages from all horribleness. It's not overfitted, of course, for a tailored suit must be comfortable, easy, and casual. It's of bold black-and-white checked wool (see the photograph opposite), and Busvine has added a second skirt of plain black wool (shown on this page). This second skirt has a high waist, like an Englishman's trousers, and a checked belt goes on top. When you wear this skirt, you switch to another group of accessories.

In fact, it's the accessories that you put with the suit that make it into a raging success or a dismal failure.

The sad truth is that most women take the choosing and matching of accessories too seriously. Nothing is more deadly than





a grey suit religiously accompanied by all-grey or all-brown accessories. Be a little reckless—at least, appear to be. Ape the unstudied British male, whose hat and tie and scarf and suit never match, but fit so effortlessly together. Apparently, he has never cast a glance in a mirror, so nonchalant is his appearance, but he can make all the too-carefully dressed young men look like cheap fashion-plates. It is as fatal to look set and strict and stiff as it is to look like a fragile china doll in her big brother's suit.

When your suit is finished, have it sent home and get out all your hats, scarfs, gloves, bags, and shoes. Try them, switch them around, and strive to get some fresh ideas. Then order your accessories. Don't be timid. If your imagination is sluggish, run through the suggestions we have figured out. The first are based on the suit shown here.

On the opposite page, the lady is wearing her plain black skirt with the checked suit coat. With these, she wears a black felt hat from Rose Descat and a black wool jersey polo shirt with huge white cross-bars on it, made by Turner Rutherford and Company, Ltd., in London (Dunhill has this in New York). She has added pearls and a red carnation, a red calf bag from Model, white leather gloves from Nicolet, and Bernard's black antelope sandals. You can see all of the accessories in detail in the two lower photographs on the opposite page.

To wear with the checked suit complete, she chooses a white (Continued on page 86)







PALE LACE

PAQUIN used white lace for the lovely dance dress farthest left—for mists of lace will float across all spring dance floors, in white or bonbon-pink or muted pastel shades. This dress is made of stiffened Calais silk lace, and bands of glistening Cellophane encircle the tiny bodice, small waist, and short sleeves; Hattie Carnegie

PAQUIN made the next dress, too—a model in which you might go rapturously to your first ball. The Dresden-blue silk lace is starched, a tulle petticoat makes it swirl out still more, and there is a modest bertha, and childish chiffon sash

LANVIN chose bonbon-pink for the confection on this page, a dress of silk and rayon lace. One really ought to dance a minuet in it. Two enormous sleeves—so large that they meet at the nape of the neck, but leave the back bare, narrow down to the wrists. The skirt will make a picture on the dance floor



MADAME VITTORIO CRESPI IN A SCHIAPARELLI DRESS WITH A GLASS TUNIC

HOYNINGEN-HUENE, PARIS



GLASS AND SCHIAPARELLI

NO ONE took Schiaparelli very seriously, last autumn, when she brought out a dress of glass. People smiled sceptically and dismissed it as one of those mad whims of genius. But, unruffled, Schiaparelli went on, and, in her Mid-Season Collection, made three or four more glass dresses, a couple of glass evening jackets, and any number of glass belts.

The scepticism melted noticeably. A few of the more daring spirits saw fun in this glass, bought, wore, and liked the dresses. And every one begged to know what it was made of. Was it honestly glass?

Just what it is is one of those deep dark trade secrets. It isn't Cellophane. It probably hasn't an iota of silica and lime and potash in it, as real glass has. It manages to have most of the transparency of glass, but doesn't shatter like a window-pane. The technicians call it Rhodophane, which leaves you as much in the dark as ever. It is a brittle, fragile, transparent substance—you must handle it with care—and it appears in flat, ribbon-like strips interwoven with silk, rayon, or metal

threads. The fabric house, Colcombet, is its chief exploiter, and most of the exciting bolts are cornered by Schiaparelli.

Lest you think that it is something only a movie queen might wear, we are showing you some of its uses, in the photographs on these two pages. Witness, first, Madame Vittorio Crespi, a beautiful young Italian from Milan, who bought, wears, and is mad about her Schiaparelli glass dress. Only the front of the tunic is glass—the rest is of stiff pale blue satin. Mrs. Harrison Williams wears it, too, and so does Madame Jean Dupuy. You can see it at the left on the opposite page.

On the same page, we show a glass hat from Suzanne Talbot—like a crystalline halo. Enchanting for a bridesmaid! Colcombet's glass fabrics form the background.

The evening bag at the top of this page is of glass, too, bound with silver braid. Talbot made it.

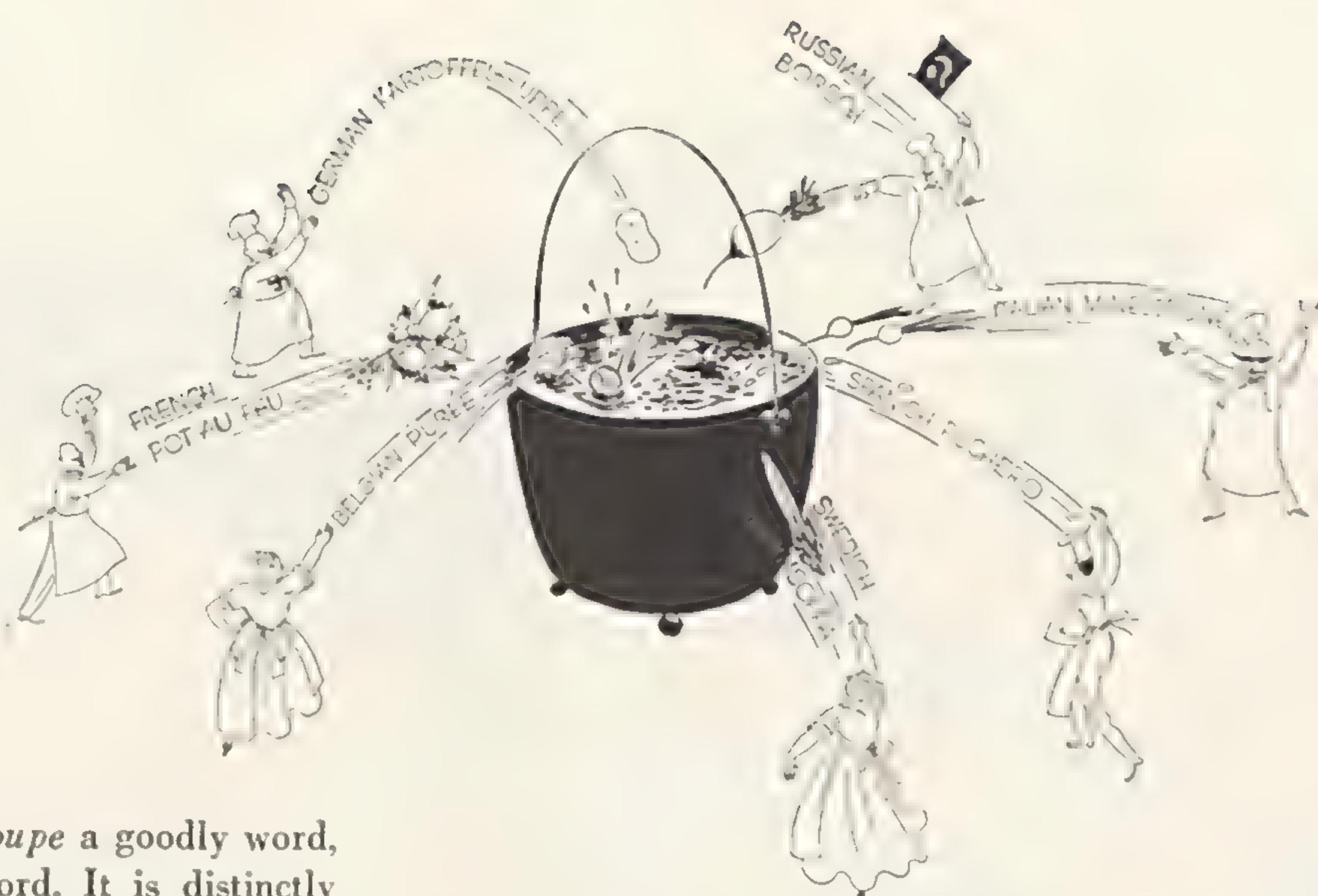
And shades of Cinderella—above is a modern glass slipper, also from Talbot and banded with silver braid. It's charming with a tea-gown. The shimmering material shielding the mannequin's foot is another Colcombet glass fabric.



HORST, PARIS

A "LITTLE WOMEN DRESS" OF BROACED GREEN TAFFETA, DESIGNED BY ROBERT PIGUET; HATTIE CARNEGIE

SOUPS OF ALL NATIONS



PARTICULARLY in French is *la soupe* a goodly word, one might almost say a solid word. It is distinctly robust and hearty, bourgeoisie in spirit, and totally at odds in purpose with its aristocratic cousins, consommé and bouillon. It even finds *potage* a trifle high hat. Consommé and bouillon are both flirtatious and provocative with an invitation that further exploration will prove rewarding. They stimulate and whet—that is their sole ambition in life. As for nourishing and satisfying in a big way, they leave that more obvious job to the entrée and to the roast.

Not so with *la soupe*. It suggests the peasant in the fields, anticipating the arrival of some member of his household with a pewter marmite, filled with a composite of liquid and solid, a good soup, which not only provokes the appetite, but then proceeds to do something about it. Or it suggests the worker returning from a hard day's labour in the factory, eager to be refreshed and built strong again by the contents of a generously deep earthenware soup bowl. Earthenware and pewter, homely and friendly, never porcelain and silver. Away with refinement, on and in with substance.

Our English word soup is too democratic, too all-inclusive. Carelessly, it designates the hearty, as well as the delicate; the effeminate, as well as the virile. To be sure, we can find shades of meaning in chowder, stew, and broth, but they have allied themselves so closely with clam and oyster and mutton that their use is not extensive. Supper or banquet—if we do not borrow French expressions, we begin with soup, and that's that.

"A soup is to a dinner what a piazza or a peristyle is to an edifice," wrote Grimod de la Reynière in 1804, when he first published his *Almanach des Gourmands*. "That is to say," he continued, "it is not only the first part, but it ought also to be so planned that it will give a correct idea of the banquet, something like the overture of a comic opera, which should announce the subject of the work."

If, then, your dinner is to be in the grand manner of an edifice and your soup is to be its peristyle, this article will not help you. Fish, entrée, roast, salad, and entremet, this imposing array should be properly introduced by a clear, tactful liquid, housed in fine porcelain soup plates. Can you picture, for example, a sturdy and virile borsch or *puchero* sitting cozily in Sèvres cups, waiting to announce sole Marguéry and pheasant? They would indeed be ill at

ease and conscious of their heftiness. If, however, you are interested in supper or luncheon menus where the soup is the piazza, and there you are going to sit throughout the whole meal, the accompanying recipes will be worth trying.

Each one is a distinctly nationalistic expression, something which has contributed more to the happiness and well-being of the people than have the changing forms of rule. Governments may come and go, but soups go on the same forever. In these soup recipes, you may read the horoscopes of the countries which have concocted and have remained faithful to them. "The destiny of nations depends upon the manner in which they feed themselves," wrote Brillat-Savarin, that famous gastronome of the eighteenth-century. It was he, also, who made the crisp remark, "Tell me what you eat, and I'll tell you what you are." Could he, or did he read the horoscope of Russia as he thoughtfully sampled borsch? In that complex soup, so red with beet and tomato, may lie the explanation of the qualities of a people which made the switch from Czar to Soviet inevitable. What subtle combination must lurk in *puchero* which makes clear to the initiated the correlation between Spanish royalist and Catalan rebel?

Perhaps it is the unswerving constancy to one's own national dishes which makes each individual unable to look beyond his boundaries. If we make a painstaking investigation of the eating habits of those rare souls who do see beyond their national frontiers, we might find that their diet consisted of specialties from all corners of the world. When Bolshevik orders *minestrone* and wearer of the Nazi swastika eats *pot au feu*, when black-shirted Fascist enjoys *Kartoffel Suppe* and Old Guard Republican takes borsch, then can we call humbly upon the ghost of Brillat-Savarin with the hope that he will be able to read in our soup horoscopes, all gone hugger-mugger, enough of a mix-up to call us internationals.

Even if our taste-buds are not sensitive enough to discern the political solutions which lie in the foods of all nations, we can, nevertheless, sit ourselves down to enjoy a bowl of steaming soup, of the "Beautiful Soup" of any nation's peasantry and feel rebuilt and fortified. Any one of the following recipes, served (Continued on page 82)

"I SEE A DARK MAN"

by Mary Bancroft

WHENEVER the world gets topsy-turvy, fortune-telling seems to come into its own. In the Gay 'Nineties, when grandparents could safely envisage their grandchildren's future, kitchenmaids were about the only people who believed in it; but nowadays, when house-painters are replacing Emperors and bandits can achieve international fame, intelligent people aren't as precipitate as they once were in condemning astrology, numerology, and the less precise methods of investigating the forces behind the general scheme of things.

Sir James Jeans, in *The Universe Around Us*, maintains that coincident with the discovery of the telescope, astrology fell into disrepute. Once people realized the vastness of the universe, they did not dare presume that the stars would deign to affect anything as insignificant as themselves. Evidently, it never occurred to Sir James that this very feeling of insignificance is the one thing that usually drives people into the arms of fortune-tellers.

That there is "something in it"—that there *are* occult forces operating in Nature and that there are certain people who with psychic gifts or with the aid of astrology, numerology, and similar sciences are able to tap these forces—is an indisputable fact, but in this field, as in every other, there are quacks, charlatans, and only a few extremely skilful interpreters.

Probably, the least pretentious and most superficial means of fortune-telling is "tea-leaf reading." This is usually done by hard-bitten women in gipsy costume, who for fifty cents read the leaves after you have finished your tea in some small tea-shop.

They stir up the leaves, turn the cup upside down, order you to put your hands on it and wish. Then, after a minute or so during which time the reader has peered intently at you and shown her indifference by gazing nonchalantly out of the window, the reading begins. It is always general in tone. The lady speaks of "conditions." She picks up cities and people. She sees foreign flags waving and predicts travel by sea and by land. Sometimes, she sees a wedding-ring perfectly formed and an arch which she calls a rainbow and interprets as great happiness. If you are in a high vibration, the reading is easy—you upset the tea-leaves more. But even if you are a mousy little housewife, the reader will try to tell you whether or not your husband will be angry when you burn his dinner.

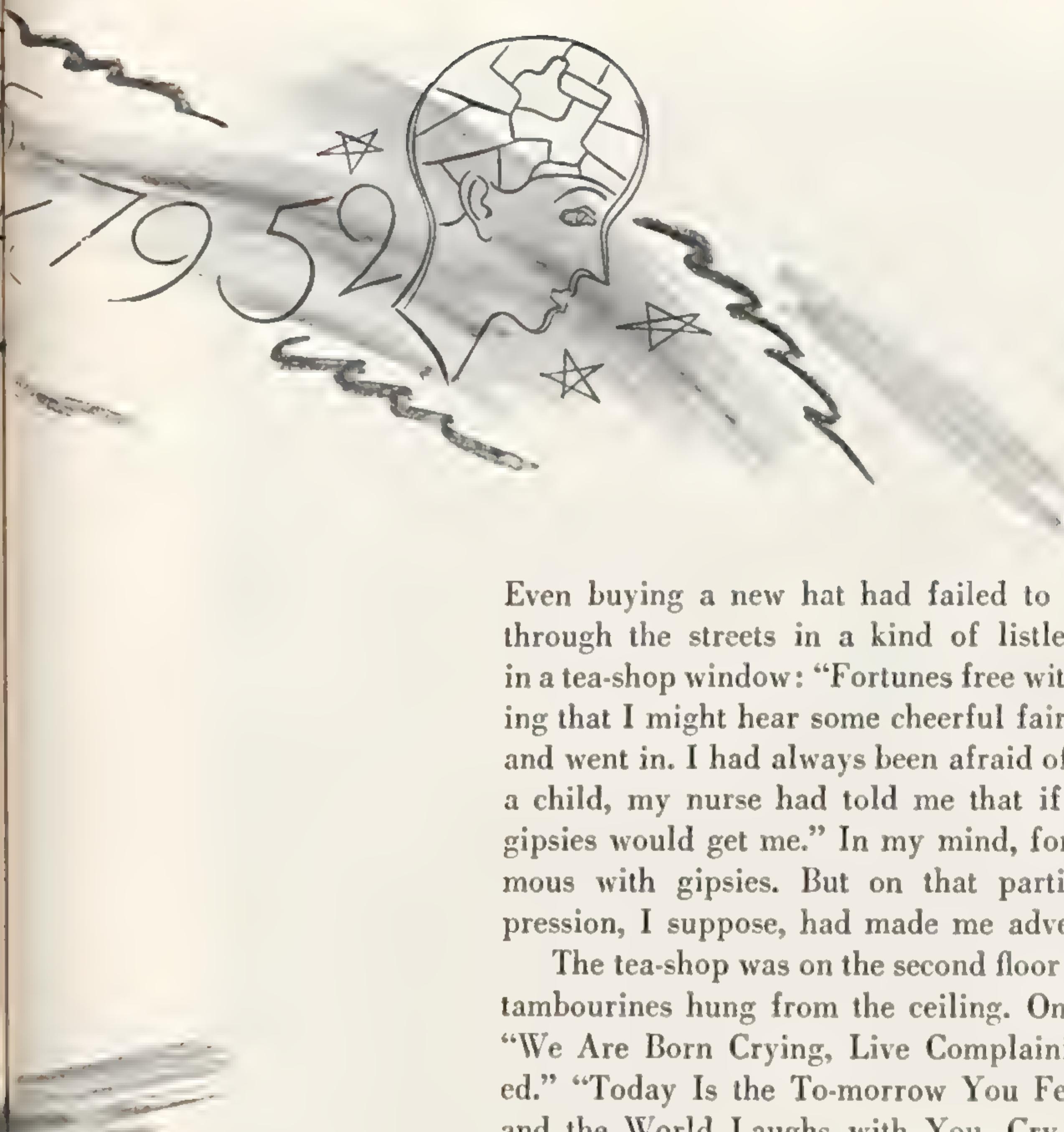
The first time I ever had my fortune told, a woman called Mabel read the leaves in my teacup. It was on an afternoon when I was feeling very depressed. Everything in my life seemed wrong.



THE PALMY DAYS



"YOU ARE UNDER THE INFLUENCE OF VENUS"



Even buying a new hat had failed to cheer me up. Wandering through the streets in a kind of listless despair, I saw a sign in a tea-shop window: "Fortunes free with your cup of tea." Thinking that I might hear some cheerful fairy-tales, I opened the door and went in. I had always been afraid of fortune-tellers before. As a child, my nurse had told me that if I didn't watch out, "the gipsies would get me." In my mind, fortune-tellers were synonymous with gipsies. But on that particular afternoon, my depression, I suppose, had made me adventurous.

The tea-shop was on the second floor; the lights were dim, and tambourines hung from the ceiling. On the walls were mottoes: "We Are Born Crying, Live Complaining, and Die Disappointed." "Today Is the To-morrow You Feared Yesterday." "Laugh and the World Laughs with You, Cry and You Cry Alone."

A girl in a kerchief and dangling earrings stepped forward from behind the counter, "Good afternoon," she said. "You would like a reading?"

"Yes," I replied rather nervously. By now, I was beginning to wish that I had not come. Suppose the fortune-teller told me that I would meet "death by drowning," or "among strangers in a foreign land?" I had seen those two phrases in a book, and ever since they had haunted me, but it was too late to escape. Already, "the reader" was waddling towards me. She was a large, pock-marked woman of forty, with a projecting jaw and pale green eyes.

"Good afternoon," she said as she sat down. "My name is Mabel, stir up your leaves, put your hands round your cup, and wish." She leaned across the table and glared at me. "Hold only one wish in your brain," she said.

I struggled to do as she told me, trying not to wish that Mabel were dead. Mabel stared at the floor, adjusted her earrings, and scratched her head with a pencil that she had taken from behind her right ear. After a couple of minutes, she picked up my teacup.

"Aha," she said, "I see travel and disturbed conditions; I see a message coming over water; I see deception, a great deception by a man, but in the past; ahead, it is clear for seven years, but first I see travel and disturbed conditions." Mabel shook her head and clucked significantly.

The girl behind the counter beckoned.

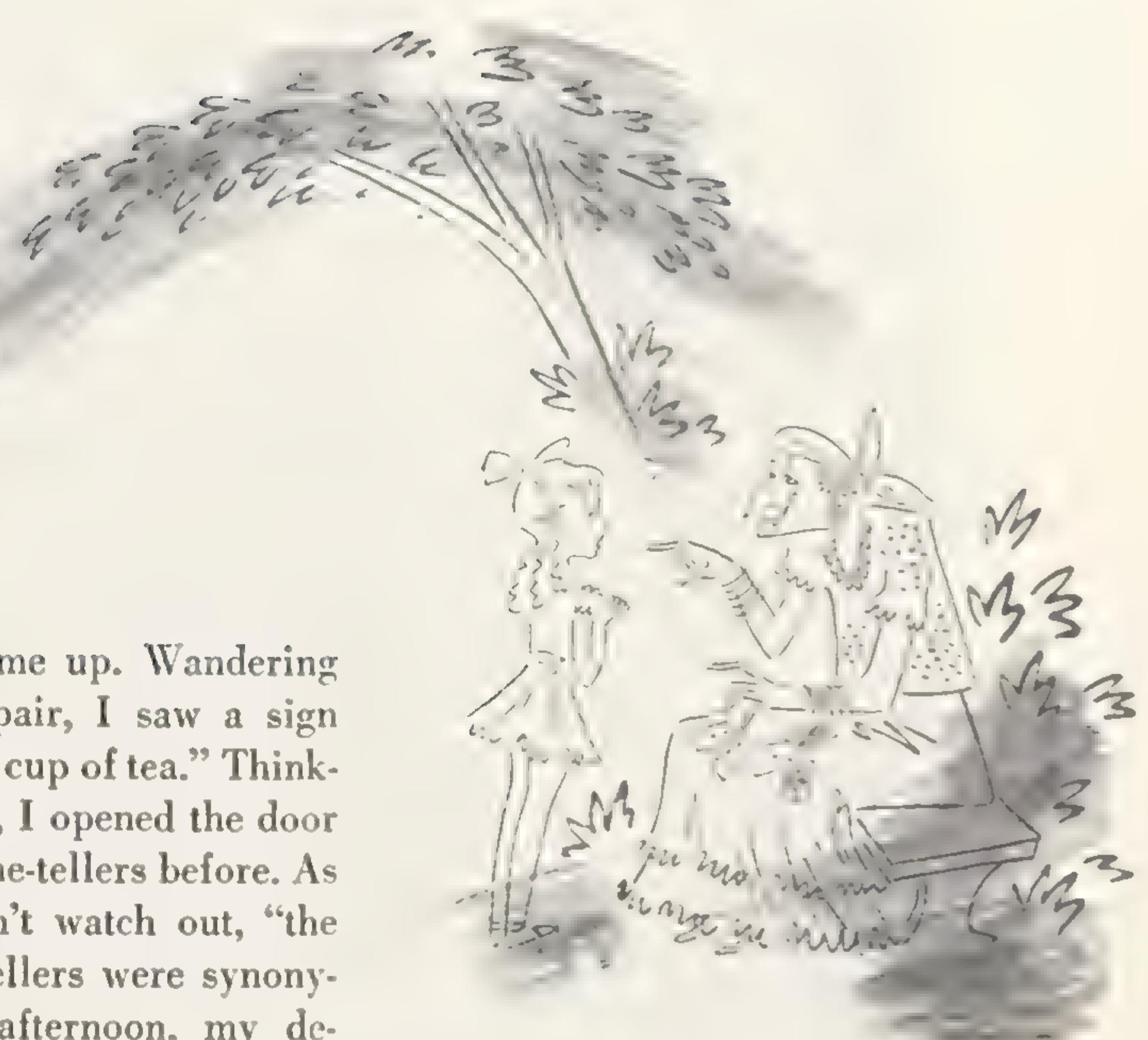
"The Professor is ready now. He is behind the screen."

"The Professor?" I asked.

"Yes, the Professor. Don't you want a reading with the Professor?"

By now, I was beginning to enter into the spirit of things. "Why, of course," I said. She pulled an Oriental screen aside.

The Professor's eyes were very bright. On his head was a turban with a large glass stone and a mangy feather in front. His coat was of purple satin, slightly worn. (Continued on page 78)



"BEWARE OF A DARK WOMAN!"



THE 'PROFESSOR'

THE BOOZE-LOVING PSYCHIC



NEW TO KNIT

Merle Munn designed the smart two-piece dress above, using a new diagonal knitting stitch and Bernat's Snowflake yarn in a lovely rose-beige shade. But even a novice at knitting can turn out this costume with the aid of the directions that *Vogue* will send you, on receipt of a stamped, addressed envelope. Or you can obtain the yarn and directions from Macy's, New York; Marshall Field, Chicago; or J. W. Robinson, Los Angeles. Dusty-pink antelope hat; John-Frederics

The Spool Cotton Company designed the white knitted jacket at the left, using Clark's O.N.T. Knitting and Crochet Cotton. It buttons all the way up the front, like a man's waistcoat, and there's a separate scarf, edged in navy-blue. Directions for both the sweater and the scarf may be had by writing to *Vogue*, or you can get the yarn and directions from Altman, in New York, or Carson Pirie Scott, in Chicago. The white toyo hat is a Rose Descat model from Altman

NELSON

TALKERS and TALKING

by Pamela Hinkson

"J'AI l'impression que . . ." my French host, Monsieur le Marquis, begins at lunch, and, if no one listens, he waits and begins again. For, being more of a lecturer than a talker (there is all the difference in the world between them), he is helpless without a silent and attentive audience.

"*J'ai souvent pensé . . .*" he looks round the table.

"*Comme je disais avant . . .*" he says very slowly and impressively. We listen. He has won.

Perhaps conversation is more indicative of national temperament than anything else. In France, it is a high art and must be conducted according to rule (as love must be). I think of Madame's "day" at a country château, when the guests arrive at half-past three and sit on a stiff little circle of chairs in the Grand Salon until seven o'clock, and for those three and a half hours there is not a moment of silence. When they have gone away with a great rustling of silk skirts, a great tinkling of laughter, a sound of clear high voices, these things are left in the shadowy room, which, without them, would be empty and chill.

Talkers attract each other naturally, and they do listen to each other or they would not remain friends. We talkers talk to those who talk to us. A silent listener might leave us silent. The Frenchwoman, who is a talker, knows how to manage this *affaire* as she manages most of the affairs of life. Monsieur (lecturing) may be a bore. Madame (talking) never. She has the great tradition of brilliant conversation that made the French *Salon*, and she would hold up her hands in horror at the idea of bridge, a game surely only for those who do not know how to talk and would hide their infirmity.

But as to English talkers, if I were giving advice, like Monsieur Maurois, to a young man or woman from a foreign country visiting England for the first time, I would say that, contrary to the general idea, there are great talkers in England. One meets them in railway carriages, where on a day's journey you may have an intimate family history poured into your sympathetic or unsympathetic ears.

Or one meets them on social occasions. Now, Irish talkers will talk louder and louder, higher and higher, as joyously as though they climbed a mountain, and one will feel exhilarated also to climb against them to the topmost peak where one must stop for want of breath. But there are English talkers of the slow, deliberate variety, who talk on steadily and quietly at the same pitch, and I would tell my young visitor that when he meets such a one he may give up all effort to talk against him, for it is useless. He may listen, and no doubt he will learn much.

When to talk, when not to talk? A torturing question, particularly in retrospect. Should one have talked? Should one not have talked? Conjugate the verb, and you will not be sure of anything by the time you come to: "That I might have talked." "That he might have talked." (If he had got the chance.)

We should do more about it in our education. I think *Vogue* should consider a Talking Book, or a Book of Conversation, uniform with *Vogue's Dressmaking Book* and *Vogue's Books of Knitting*. It might run into many editions, necessitating new patterns and fashions for talkers. (A good idea, and I hope the Editor will give it to me to write.)

For, this being an international question, it has a bearing on world politics and peace. How much international distrust and enmity has been caused by talking or not talking? The barrier between the French and English is largely one of conversation. The French distrust the English because they do not talk enough. The English distrust the French because they talk too much. The Irish who travel to France, via England, may well be confused by the time they step on French soil. Even if they recover from their English experiences, where they appear to have done all the talking, and talk as is natural to them in Ireland, they may yet be thought, in France, to be in love. (As I have been accused of being, in France, owing to my comparative silence, although this is a fact that I find quite impossible to make my friends believe. But then, my friends are always sceptics.)



Of the English, André Maurois has written ("*Et il comprend très bien les anglais, n'est ce pas?*") my French friends say of him), in his advice to his young visitor to England: "If you keep silence for three years, they will say, 'There is a lot in that fellow.'" But how (and surely Monsieur Maurois realized that difficulty) should a Frenchman or an Irishman keep silent for three years, unless he became a Trappist monk? The Irish, in common with the French, have a liking for extremes, and a dislike of dull middle ways, and there are Trappist monasteries, Carmelite convents in both countries. There is no half-measure for either of us. We must talk a great deal or not at all. Have not we talkers tried to be moderate in our talk, when some one has referred to our conversational powers, and we have been afraid (not for the first time) that we talked too much? The result of this effort is only a complete and deadening silence, and those who are responsible for it look at us disappointedly, wondering why they had once thought us good company.

Let me say here that to talk a great deal is a sign of humility rather than of arrogance. Your proud man or woman may be silent. The conversation of humble people like myself, in company which we admire vastly and look up to, is equivalent to the steady wagging of a happy dog's tail.

There has been a false idea that it is a sign of competence to be silent, but I have long believed the contrary, although (for obvious reasons) not daring to insist too much on my belief. I can swear that the (Continued on page 85)



Eight little dresses to slip into quickly



THE ALL-DAY DRESS

1. Beige wool and crisp white piqué—an unbeatable spring combination. You can see them in this youthful dress with a flaring collar and a spirited bow; from Jay-Thorpe

2. The dress shown in the photograph is a shining example of the chic of navy-blue wool combined with white piqué. Here the collar and gauntlet cuffs are sprinkled with embroidered dots; from Saks-Fifth Avenue, New York and Chicago; Ransohoffs, San Francisco

3. Two-colour jersey dresses, absentees for many a year, are taking a bow again. This new version combines two excellent colours for spring—navy-blue and bois-de-rose; from Sada Sacks

4. Fine pleating (a detail that cropped up again and again in the Mid-Season Collections) fans out at the neck and waist-line of this well-cut black crêpe dress. The model is from Rose Amado

5. Dyed lace—something to be considered this season—makes a handkerchief and scarf on this navy-blue dress and jacket of Crêpe Duette, a rayon fabric, and very fresh and new it looks. A Carolyn Modes model; Arnold Constable

6. A succinct answer to every woman's plea for a softly tailored dress to wear under her fur coat. The model is of dull gold crêpe, simply cut, and tied at neck and sleeves; Bergdorf Goodman

7. Before the crocuses are up this spring, you'll be wearing linen costumes. A perfect "first" is this navy-blue linen dress, topped by a natural linen jacket with red and navy-blue embroidery and smart pompons; Best

8. A pearl among dresses—this one-piece model of dark green and red foulard, with long, full sleeves and the cleverest little red buttons imaginable fastening it down the front; from Best

VOGUE'S finds of the fortnight

SELECTED BECAUSE—a coat-dress like this one (right), of cloque crêpe, is a smart builder-upper for your wardrobe at this season. A block-printed scarf widens into a rever that may be worn open, as illustrated, or whipped up high at the neck, and the same print is used to trim the sleeves. The wrap-around skirt is fastened with crystal buttons. In women's and misses' sizes. McCreery; \$40

SELECTED BECAUSE—this sheer woollen jacket-dress (second, at right) has a young and perky blouse-top of printed taffeta, which makes this costume one that you can wear straight on through the spring. The revers and peplum of the silk-lined jacket are also faced with the printed taffeta; obtainable in misses' sizes only; from the Petite Moderne Salon at Saks-Fifth Avenue; \$30

SELECTED BECAUSE—this in-between-season frock (first, on the opposite page) has those fresh lingerie touches that look so chic and crisp under your winter-weary coat. The dress is of Fiancée Crêpe, and the huge bow is of sheer white organdie amusingly trimmed with soutache braid. Just above the close-fitting wrists, the sleeves break out into soft fulness. In misses' sizes. From Altman; \$30

SELECTED BECAUSE—this youthful frock (centre, opposite page) is a chic example of the New Deal in printed silks: bright colours in vivid contrast to the dark background. Fine pleating of the same material (pleating was an important trimming in the Paris Collections) is used to make the collar and cuffs and pockets of this dress, and there's a wide suède belt that bands your midriff; Best; \$30

SELECTED BECAUSE—this dress (extreme right) is also made of a new dark printed silk. It's the type of frock that will revive a tired wardrobe now, and still be smart and wearable in the spring. Loops of the material make a flattering neck-line, and the bracelet-length sleeves are particularly becoming. Crystal buttons are a sparkling fastening. Only in women's sizes. Franklin Simon; \$30



Bon I...



WHERE TO PURCHASE THESE

No matter where you live, you can buy *Vogue's Finds of the Fortnight*. On page 16, you will find a list of shops throughout the country that have the models shown on these pages. If no shop in your vicinity appears on this list, write to *Vogue*, 420 Lexington Avenue, New York City (please enclose a stamped and addressed envelope), and we shall be very glad to send you the name of a shop that is located conveniently near you

Designs for



↗ No. S-3782
A one-piece dress
with a clever new
shoulder treatment.
Designed for sizes
14 to 40

↗ No. 349
Pinking
on a town frock.
Designed for sizes 12 to 42

↖ No. 346 has a
casual but fitted
jacket and a waistcoat
blouse. Designed for sizes 14 to 40

↗ No. 344
The short tunic is worn
over a contrasting blouse.
Designed for sizes 14 to 40

Back views are on page 74.

Dressmaking



↑ No. 350
Voluminous
skirt and
a fitted waist.
Designed for
SIZES 14 to 42

↑ No. 3778.
Fine seaming
details give distinction.
Designed for SIZES 14 to 42

↑ No. 347
The encrusted
panel floats out
enchantingly in
back. Designed
for SIZES 14 to 20

↑ No. 352
Box pleats flare out
in the skirt and form
rivers on the bodice.
Designed for SIZES 12 to 20

PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR
BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH,
CONNECTICUT; 1196 THE MERCHANDISE MART, CHICAGO, ILLINOIS; OR 523
MISSION STREET, SAN FRANCISCO, CALIFORNIA; IN CANADA, 360 ADELAIDE
STREET, WEST, TORONTO, ONTARIO. PRICES GIVEN ON NEXT TO THE LAST PAGE.



Shop-hound

Tips on the shop market

ALL the jerking, pushing, and waiting hazards have been taken out of department-store shopping by Mrs. Ellen Comly Mears, late of Tuxedo Park, now of the new Saks-Thirty-Fourth Street "Mears Salon." It all sounds a little Utopian in the telling, but here is the story, believe it or not. You can sit in a blue and mouse-grey room in one corner of that crowded store, listen to the radio, watch goldfish flitting about in their bowls, throw a ball for Mrs. Mears' dog, Pietro, and read the latest copy of *Vogue*, at practically the same time that you are smoking countless cigarettes and having all the things that you set out to shop for brought to your feet.

Men, it seems, are crazy about Mrs. Mears' idea, and she has done a lot about outfitting busy young bachelors who have no one to care whether their socks and shirts harmonize or not. The prospective customer telephones his size and his needs and confides the state of his pocketbook, and, when he arrives, he has merely to choose what style and which colour. And there is always the dog to make conversation while he makes up his mind—although Mrs. Mears has plenty of charm to swing any conversation, without the dog. She is just as helpful, however, if you are a woman. Every morning, she goes through the store and assembles costumes, taking the best and newest from each department. It's a rare opportunity to find new, unusual things without wading through all of the stock first. The success of this salon has proved that there is one woman out of every fifty-thousand who doesn't like to shop. And there is no tax for this superlative service.

• Mrs. Moss is another discriminating lady who will do two-thirds of your choosing for you. She has a small shop of her own at 903 Madison Avenue, and, after a number of years, she knows the types of most of her clients well enough to select a small collection of models, each one

perfect of its kind, for their approval. It's ideal not to face the confusion of dozens of dresses when what you want is one superior dress. You don't have to examine fabrics or peer at seams—Mrs. Moss has done all that before she puts the frocks in her collections. She's a grand person, with a lot of understanding about what you really want. Débutantes come running to her for that dress that will throw bombs into the stag-line. She has a dress of moire (probably the softest, most luscious moire I've ever seen) in a rosewood shade, made with a fitted bodice and voluminous skirt, that is certain to put romantic notions into adolescent heads (complete with romance, for about \$95). She has turned out a lot of débutantes this year, and she must be pretty canny, for she satisfies both mother and daughter. For winter evenings at home, she has a crushed, washable velvet nun's gown in grey—in which you indulge in your favourite curled-up-on-the-lounge position without fear of wrinkling. It has a round collar made of loops of grey yarn and a cord belt, and it is a paragon of comfortable smartness (for about \$85).

• I was taking myself peacefully out of Abercrombie and Fitch's the other day when I noticed darts flying through the air—a very strange phenomenon in a store. In two minutes, I was shooting them myself, infected by the game and spirit that is rife in the southwest corner of the first floor. The idea was to hit a floating ping-pong ball with a rifle that shoots rubber-tipped darts—but it was only an idea with me, as I'm no Annie Oakley. It's a grand game for your winter playroom, for the shooting doesn't break anything. There is an electric machine that you plug in which keeps the ball floating in the air with the greatest of ease (perfect example of an obvious remark), and, with gun and all, the game costs about \$20. I played a little table hockey while I was there, just to keep my hand in. (Table and sticks cost about \$12.50). This is a good game, too, except that it infects you with the same spirit of roughness that prevails among the professional ice-hockey boys. A white tie and a train might keep the

game dignified, but I doubt it. Gentleness went out of hockey with the bloomer and middy blouse.

• I am always seeing things that I want more than anything else in the world. The last time, it was a hand-knitted dress. I am one of those who have been brought up in the belief that fine hand-knitted things cost their weight in gold and are always worth it, so I decided not to count any such dress mine before I went into the matter a bit. But when I did, I rushed to pen and paper to get the news into print. For it seems that there is a young woman who sits quietly in her house and knits these dresses to your individual order, out of the most beautiful chenille yarn, and for the whole business charges you around \$30. The yarn itself is a discovery, soft as a kitten and in divine shades, and the knitting is masterly. There are amusing styles to order, with little stand-up collars or rope ties, and also there is a well-designed, well-fitting surplice model for the older figure, to which knitted things are not always too kind. There is one catch to this, in that you have to allow one month from the time you order your dress, because the maker does the whole thing herself to your individual measurements. You can choose from five designs, which will be mailed to you, with samples of the lovely yarn from which to select your colour, if you write Mrs. Elliott W. Smith, 205 East Sixty-Ninth Street, New York City.

• If your knees and elbows aren't already in a good sandpaper condition from lying in the sand in the South, you might invest in a Li-Lo Sports Air Bed and take your sun-bathing in (Continued on page 72b)

• Shop-Hound spends her life nosing around the shops of New York. While she can not undertake shopping commissions, she will be glad to give information. Write to *Vogue*, 420 Lexington Avenue

When a man says
it's good...it is good!



21 kinds to
choose from...

Asparagus
Bean
Beef
Bouillon
Celery
Chicken
Chicken-Gumbo
Clam Chowder
Consommé
Julienne
Mock Turtle
Mulligatawny
Mushroom (Cream of)
Mutton
Noodle with chicken
Ox Tail
Pea
Pepper Pot
Printanier
Tomato
Vegetable
Vegetable-Beef

LOOK FOR THE
RED-AND-WHITE LABEL

Eating Campbell's
Every day
Sends me smiling
On my way!



TRUST a man to know good
soup when he tastes it . . . If
there's one thing he's frank about,
it is the food he eats . . . Yes, too
frank sometimes, to a woman's
way of thinking . . . But there's
never any doubt about it, at least
. . . And when he gives his O. K.
to the soup, that's all she wants
to know . . . agreed . . . the soup
is good!

Describing Campbell's Vege-
table-Beef Soup as a "natural"
for men is just another way of
saying that it is a soup for hale
and hearty appetites . . . the real
old-fashioned vegetable soup with

hunger-quelling pieces of meat
among its nourishing vegetables
. . . a meal in itself . . . one that
especially fills the midday need
for sustaining food . . . tempting
and delicious to eat . . . wholesome
and easily digested.

Have you school-children in
your home? Campbell's Vege-
table-Beef Soup is just made for
their yearning appetites!

Double rich! Double strength!

Campbell's Soups are made as in your
own home kitchen, except that the
broth is double strength. So when you
add an equal quantity of water, you
obtain twice as much full-flavored
soup at no extra cost.

Campbell's Vegetable-Beef Soup



HE.. To you dear..
As lovely now
as on our
Wedding Day!

AND SHE MIGHT
HAVE REPLIED—

.. To Inecto,
that keeps me
looking gay
not gray!

A toast to the woman
who keeps her man fond and
attentive—who keeps her hair
flattering and young!

Gray hair is an obstacle few
wise women tolerate. Look
about among your smartest
friends. Young looking, aren't
they? Not many gray haired
ones about . . . yet Nature
hasn't changed a bit! Truth is
it's Inecto—not Nature—that's
keeping women young!

Inecto recolors gray hair so
naturally, matches your own
shade so artfully, that nobody

Made by INECTO, Dept. 10,
33 W. 46th St., New York, N.Y.

suspects its use. Unlike ordinary hair dyes, Inecto colors the hair *inside* the shaft. No harshness, no dullness, no dyed look. On the contrary, hair colored with Inecto is as soft, as enticingly lustrous as Nature's best handiwork!

Every day is precious. Talk to your hairdresser today about Inecto. Resist a substitute, if you want your hair to look its loveliest. Identify Inecto by the brown bottle with the crinkly green cap. Ask at any good hairdresser, at any smart shop.



Interesting booklet.
Ask for your copy.

INECTO

Colors hair inside where nature does



MARTINUS ANDERSEN

Gabilla has a fragrant duet for bathing beauties, a Triple Eau de Cologne and a combination Water Softener and Bath Oil in charming packages

ON HER DRESSING-TABLE

PARADOXICALLY enough, the majority of smart hair-dressing shops that cater to smart ladies are run by men, the maestros who rule the waves. Mary Bissell of the Hotel Weylin has reversed this procedure and directs her own shop. She feels that, having patronized such establishments as a client for a number of years, she has a pretty thorough knowledge of what smart women would like to find when they go to a hair-dresser's, and one of the first of these things is the combination of an excellent shampoo and scalp treatment and a skilful wave. These, she feels, exist all too seldom under one roof. Furthermore, she has planned her establishment so that it bears no resemblance to a clinic for wayward hairs. It is a delightful series of rooms done by Louise Edey in authentic Directoire manner. Not until you are virtually on top of the vaporizing machine that drives healing unguents into your scalp do you realize that you have a superb massage in store for you. Your half-hour treatment finished, Mr. Charles, who prides himself on designing original hair-dos, will give you an appraising look and then set your wave to your particular type of beauty.

To those of us whose hair hasn't the gloss we'd like to see, Mrs. Bissell suggests her soapless shampoo, which is a texture corrective that carries beyond the week in which it is given. The permanents given in this shop are natural, loosely waving affairs, and the fee for this, aside from trimming and setting the wave, includes anything else in the way of treatment that the individual head requires—even a brand-new hair plan, if you say the word.

- Miniature versions of things are always fun, and the newest diminutive that we have encountered is the baby Pro-phy-lac-tic brush, known as Petite. And known to us, we may add, as a Perfect Little Jewel. When we are travelling, our hands and nails get so dirty that nothing gets them really clean except a scrubbing—and Petite, taking about three inches of room in an overnight bag, does the job perfectly. Also, it is excellent for

scrubbing your nails when you don't want to scrub your whole hands, and it is perfect as that manicure brush you have been promising yourself to buy. Being a Pro-phy-lac-tic brush, the bristles are of the finest, and the tops are gay red, green, or black. You can buy Petite in all the better department shops.

- If you are a lady who lives in New York, it is pretty safe to say that you don't get as much exercise as you should. And if, by chance, you are getting to be forty-ish, it is practically certain. In either case, a good address for you to know about is the Health Roof, on the top floor of the Grand Central Palace, in New York.

When you go there, you will be ushered through a little powder-room charmingly done in soft blue and white, into one of a series of dressing-rooms in which you exchange your clothes for gingham rompers and sandals. This accomplished, a trim little maid takes you into a large, airy room with a variety of gymnastic equipment, presided over by a capable-looking lady in a crisp white uniform, who makes sympathetic inquiries about your health and figure.

You then proceed to exercise—scientifically—under her personal supervision and according to your own individual requirements. (You may even lie comfortably on a table, as we did, and be exercised!) This over, you may have a cabinet-bath, a half-hour or so in an electric-blanket, a needle-shower, a massage, a steam-bath, and a sun-ray treatment—all given in freshly painted, well-equipped rooms and supervised by capable and attentive feminine attendants. Any or all of these features are included in the price of one treatment. We were particularly enamoured by the massage, which managed to be both soothing and energetic at the same time.

- It's a good idea to go to the Health Roof regularly, two or three times a week, to keep both slim and fit or, if this is out of the question, try a single visit when you're feeling low or suspect a cold in the offing.

"They still have the Skin of their teens"

Dermatologist's Report

"Freshness and tone of much younger skin."

Mrs. Henry D. Phelps has an exceptionally fine skin," reported the dermatologist of the skin of Muriel Vanderbilt Phelps, granddaughter of the late W. K. Vanderbilt. "Pond's Cold Cream wipes away lines," she says.

"No blemish of any kind,"

said the dermatologist of the skin of Katrina McCormick. "Unusual delicacy of texture." Speaking of Pond's Cold Cream, Miss McCormick said, "It keeps my skin clear, fine, ready for powder."

Katrina McCormick

Muriel Vanderbilt Phelps



**Your Skin can be
10 years younger than your Age**

COMPARE YOUR SKIN with that of other women your age. With the skin of women you know to be older—or younger—than you.

Then you will discover for yourself—in actual life—this important scientific fact: *Skin age need not be governed by years.*

Dermatologists say that your skin must be elastic—must have an active circulation. Your glands must supply it with invigorating oils. Then, no matter what your age may be, your skin will look young.

But as early as the 20's your skin begins to age—unless you give it the extra help it needs.

One Cream alone keeps Age away

You don't need expensive creams and lotions. There is one single cream that answers all the vital needs of your skin—Pond's Cold Cream.

In this one cream are rich, specially processed oils that seem to wipe away age signs. Stubborn skin faults—blemishes—aging lines—drooping contours—all are helped by this wonder-working cream. It brings to your skin that glorious bloom of youth itself.

The lovely porcelain complexions of Muriel Vanderbilt Phelps—of Katrina McCormick—whose portraits are above—are proof of the effectiveness of this world-famous cream. Use Pond's Cold Cream as they do.

Every night let its luxurious, whipped-cream texture melt into your pores—dissolve dust, make-up, grime. Then, wipe it off. Pat in a second application—let it linger a few moments. Know the full, rich benefits its youth-bringing oils can give.

When you arise in the morning, again treat your skin to this fragrant cream. Then make-up. It will cling smooth, fresh, vivid throughout the day.

Send right now for a generous 3 days' supply we have for you. See this one cream make your skin clearer—finer—smoother—gloriously fresh and young.

• Pond's Cold Cream cleanses, corrects skin faults—prepares for powder... Pond's Liquefying Cream contains the same rich, effective ingredients. It melts instantly on the skin.



**THIS ONE CREAM
FIGHTS OFF THESE FAULTS**

in 20's



Roughness
Dryness



Little
Blemishes



Laughter
Lines

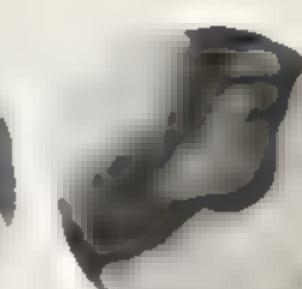


Blackheads
Large Pores

after 30



Crepey
Skin



Sagging
Tissues



Worry
Lines



Sallowness
Discolorations

Send for Generous 3-Day Test

POND'S EXTRACT CO., Dept. A-58 Hudson Street, N.Y.C.
I enclose 10c (to cover postage and packing) for a 3 days' supply of Pond's Cold Cream with samples of 2 other Pond's Creams and special boxes of Pond's Face Powder.

I prefer 3 different LIGHT shades of powder

I prefer 3 different DARK shades

Name _____

Street _____

City _____ State _____

Copyright, 1934, Pond's Extract Company



A town and country tailleur of English gabardine. Important for the bi-swing back, the side pleated skirt—important too for the superb tailoring and fit for which Milgrim is nationally famous.

MILGRIM

6 WEST 57th STREET, NEW YORK

Detroit

In Miami Beach, 738 Lincoln Road

Cleveland



STEINER

This Sheraton mahogany "port table" is set before a mantelpiece—just as it was originally—and holds old glass decanters and casters. Four antique ivory figures stand on the shelf. From Ruby Ross Wood

DECORATOR'S LOG

NO longer need those of us with slender purses press our faces longingly against the glass panes that separate us from the inner sanctums of the leading antiquarians. At last, there are charming, atmospheric bits of assembled *décor* to be had in these shops—small things that are right and that add lustre to any room in which you find them. Not that we're any nearer, in the possession of them, to the museum pieces at which we cast covetous eyes (and in which all of these houses specialize), but that we've accommodated desire to capacity and have finally found an opportunity of doing it in good taste.

- Call them sentimentalists if you like, but Kirkham and Hall (at 757 Madison Avenue) refer to what collaborative furniture they have as "married pieces." Enthusiasm runs high (and no wonder) over an eighteenth-century piano-stool to which an old tray top has been welded, making a revolving cocktail-and-canapé table on casters—practically an automatic hostess. Eighteenth-century and early Victorian what-nots have been split in two (one of the times when man has put asunder to advantage) to make a delightful pair of shallow bookcases for each side of a mantel. (These cost around \$100 each.) Another has been taken apart and turned into a really practical bedside table. An old whip-stand with a top that looks like a mariner's wheel makes a standing lamp that is as unusual as it is useful (at about \$135). Early carved gilt picture-frames in which antique glass has replaced photographs now emerge as mirrors that you'd love to own (these at around \$125). Mortars and pestles from sixteenth- and seventeenth-century pharmacies over which many an incantation was uttered and in which many a dubious potion was brewed are used here as ash-trays—practical, too, for the pestle grinds out any lingering sparks in a bowl that holds, Heaven be praised, more than a few stubs.
- Stair and Andrew (57 East Fifty-Seventh Street) preserve tangible evidence of the exploits of England on the field of battle in their leather "charge carriers," the original side handles now crossed at the top and turned into the smartest possible stick holders (about \$95 for the large size). Jacobean stools that once held thirsty knights as they sat about refectory tables with their tankards of ale are recommended here as coffee-tables—and very popular they are, too (from about \$65 to \$125). Fine soup tureens and salad bowls of Lowestoft, Worcester, and Coalport are suggested as dining-table centrepieces, old sugar bowls as compotiers, and antique vegetable dishes as fruit bowls. Less expensive pieces (between \$10 and \$25) are to be had in Ironstone, which is decorative and effective, if not as intrinsically valuable.
- At The Ackermann Galleries (50 East Fifty-Seventh Street) an old Norwegian tankard stands on a superlative drum table, not as an ornament, but as a lamp, of all things. Near-by is another (Continued on page 74)

• Jades for the lamps of China are to be had in profusion at Edward Farmer



TODAY YOUR LIPSTICK MUST MATCH YOUR NAIL POLISH

Cutex presents

a complete range of matching
lipsticks and nail polishes

CUTEX has started a brand-new, interesting vogue in make-up!

They're giving you a complete set of Cutex Lipsticks to match and tone in with their nail polishes!

So no more ugly clashing of purple-red lips and yellow-red finger tips in your close-ups. Perfect harmony from now on!

Cutex Ruby Lipstick is the identical rich red of your Cutex Ruby nails.

Cutex Cardinal Lipstick is the color twin for Cutex Cardinal Polish.

Cutex Coral Lipstick is just the right lovely color tone for Cutex Coral nails.

Cutex Natural Lipstick is not only a magnificent match for Cutex Mauve nails, but goes perfectly with Cutex Natural Polish and Cutex Rose Polish.

So there you are—all set! And you can't murmur about the cost of this new matching lipstick idea, because you get these Cutex sticks for only 50 cents. Half the price

you usually pay! Yet the new Cutex Lipstick has all the grand quality you would find at twice the price!

*Easy to spread...
and won't dry your lips*

Try the new Cutex Lipstick. It's creamy like velvet! . . . but not greasy. It's nice and permanent. And it goes on like a dream!

You'll be green with envy if you're not one of the first to follow this new matching lips and nail tips vogue!

Your favorite store has both Cutex Liquid Polish—Crème or Clear—at 35¢ a bottle, and the new matching Cutex Lipsticks, in smart, shiny black enamel cases with a red "push" button—only 50¢ a stick.

NORTHAM WARREN
New York • Montreal • London • Paris



Perfect harmony between your lips and finger tips

Unique WIND TUNNEL TEST



*...proves Roger and Gallet Powder
Adheres Longer!*

(Comparison of leading powders in scientific wind-pressure tests supply definite proof of Roger & Gallet's superior lasting qualities)

Here's news so dramatic
We can't find the prose
To make more emphatic
This boon for your nose

A powder so gripping
So slow to disperse
We find ourselves slipping
The facts into verse

For rhymes will speak louder
Than dryasdust science
In claiming our powder
Has real wind-defiance

ROGER & GALLET TOILET SOAP—
The ideal cleanser for removing the
make-up. Pure, smooth, bland. Ex-
quisitely scented in seven fragrances.

**ROGER
and
GALLET**
Face Powder



In five shades—Blanche, Rachel, Naturelle, Peach,
Beige—and seven exquisite fragrances—Violette,
Carnation, Sandalwood, Feu Follet, Fleurs d'Amour,
Le Jade and Pavots d'Argent. Contains no orris root.

TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 68)

comfort. The English went mad about these beds last year, even with only driblets of sun, and used them to float on in the water, as well as for lying on the sand. They are exciting to use as surfboards—and perfectly safe, which is an important point to every one except a Hawaiian. One of these would make a grand Bon-Voyage gift for any one going where the Gulf Stream flows or to use on a winter cruise ship. When they are collapsed, they weigh practically nothing and take up almost no room. There are two sizes, at about \$10 and \$15, and one for children can be ordered for about \$5; from Lord and Taylor.

• If you looked in your closet to-day, you would probably find several dresses that you can't wear because they are a little out of style or don't fit, but which you can't bear to discard because they are still good. You always mean to have something done with them, but most dressmakers aren't sympathetic about remodeling. Madame Homer, at 14 East Fiftieth Street, has rebuilt clothes for any number of smart women in New York. She is a Greek, and if the Greeks have a word for it when it comes to fashion, it's *line*. She knows how to lift a waist or drop a skirt so that your old dress comes home looking thoroughly rejuvenated. It's a trick and a good one. She can turn old evening dresses into ravishing *négligés*, make blouses from old dresses, turn a beautiful antiquated evening coat into a modern Persian tunic, all with no agony on your part—even when you pay her modest bill (which won't be more than about \$25 for rebuilding a dress). Incidentally, quite often new clothes turn out to be mistakes after the first wearing; Madame Homer seems to have an uncanny instinct for putting them right.

• Remember when you were looking for an apartment last autumn and insisted on a fireplace—which you have subsequently never used? If you stop to think why, you will find that you always forget to order wood or coal, and, anyway, both are messy in an apartment. The Adirondack Log Cabin Company, in the Grand Central Building, have some compressed sawdust fire-logs which are so neat and clean in their wrappings that they look as if they should be eaten. They are in cartons of six or twelve (at about 75 cents or \$1.50). They blaze a long time after a mere log would be ashes and give out lovely copper lights to boot.

• There have been hat bars and perfume bars and millions of liquor bars, but to my knowledge, Madame Klug (512 Madison Avenue) is the first one to try a corset bar. She actually has a modern bar installed in her new shop on Madison Avenue and Fifty-Third Street, over which garments are passed to make the figure, rather than drinks to break it. She is absolutely hipped on the subject of fitting, giving as much attention to her ready-made girdles and brassières as to her made-to-order ones. She has a grand model for the woman who has let her diaphragm get a little out of control; it's full of cutting secrets and side lacings and does a control job that would be

the envy of any politician. She will make corsets to order for you for around \$20 and up. Ready-to-wear ones start at about \$5.

• It may be imagination, but I swear that I can smell Gabrielle France's perfume shop a couple of blocks before I reach 526 Madison Avenue; and, when I come away from it, I know that every one can smell me for blocks. That's what people get for trustfully leaving perfume sprays on the counter. But, besides perfume, this shop has some of the best scarfs in town. There is a trick one of plaid lamé that will do things to that old faithful black velvet dinner-dress. This scarf fits your neck, snaps in the back, and you take the triangle end that hangs down in front and tuck it under and over—that's what I call a crystal-clear explanation. Anyway, it's a good scarf, and you can have it made up in any fabric for about \$5 or less. Miss France has some ermine and mink tails mounted on clips which are completely crazy, but amusing, and will arouse plenty of comment—a good signal to the stag-line. These cost from about \$2 to \$3. This place is full of good French bags—I liked the pearl-beaded evening ones specially.

• New news—good news—really great news—Madame Frances is back at 10 West Fifty-Sixth Street. We all knew it would never last when she laid down her scissors and pins and retired to her tower at the Waldorf; it was inevitable that her fingers would be itching in no time to get back into colourful fabrics and laces. She reopened her shop the other day with a Cruise and Palm Beach showing, with a Who's Who of the social and theatrical worlds as audience. Every one settled back to have a good time, and every one did. The clothes certainly aren't for the timid soul; they are original and daring and out of the Picasso school of colour. Madame Frances is not afraid of sequins and beads and does a Merry Widow dinner-dress of black chiffon and tiny black beads that would bring a lot besides waltzes to your mind. She has an evening gown in shades of violet and hyacinth-blue—one over the other, until you can't tell where one colour begins and the other ends. It is called "Simplicity," and to further accentuate this virtue, the mannequin wore it with a chinchilla cape! The lounging pyjamas at Madame Frances are all designed with Lupe Velez in mind, apparently—a good seductive inspiration.

• Jeanne Grébère is the sort of dress-maker who listens to your maddest whims sympathetically and manages to satisfy them without turning you loose in the street looking like a circus performer. She will design for you or with you, and do well by you in any case. She shops for your fabrics and will produce those subtle off-colours that distinguish made-to-order clothes from ready-mades. She'll even dye special buttons and belts made for you, to put your dress indisputably into the individual class. And all of this for about \$35 for day clothes and \$45 for evening clothes. Her address is 126 East Sixtieth Street.

"One Cream" Woman?

HOW TO FIND OUT FREE!



LET THIS BEAUTY MIRACLE
TAKE PLACE IN YOUR SKIN

SNIP the coupon at the lower right-hand corner of this page and learn without cost if you are one of those fortunate women who can get along with a single cream.

Incredible as it seems, DELV will answer every need for the daily care of the average skin. It is truly different from any cream you have ever used, both in its texture and its effect upon the skin. It cleanses, lubricates, clarifies—it seems to create a new skin texture.

And you need not risk one penny to prove these claims to your complete satisfaction. Just mail the coupon now and check every statement we make by using the sample jar we will send you.

The story of 537 women

Before a single jar of DELV cream was placed on sale we gave it to 537 women and told them to use it exclusively, for every beauty requirement.

We expected an enthusiastic report, but when 511 of these women turned in glowing stories of the miracle this cream had worked in their complexions, we knew our years of research had not been in vain.

If you have an average skin, you are really a "One Cream" woman. In other words, DELV is the only cream you need to use for cleansing, lubricating and clarifying your skin.

You will say that DELV is the most satisfactory cream you have ever used; that it brings greater benefits to your skin than you have ever believed possible.

Won't you make the DELV test?

Realizing there is nothing like personal experience with DELV to convince women of its value, Primrose House asks you to try this marvelous new all-around cream without costing you one penny. Simply fill in the coupon below and mail it to us for your sample jar. If you wish a full-size jar of DELV today, it is on sale at leading department and drug stores. The price is amazingly low, only one dollar.

Primrose
House



DELV

PRIMROSE HOUSE
595 Fifth Avenue, New York

V 1
Please send me without charge a sample jar of DELV. I would like to try DELV by using the Cream exclusively until the jar is empty. (Print name and address)

Name _____

Address _____

City _____ State _____

[This coupon offer is good in the United States only.]

b r i e f m o m e n t



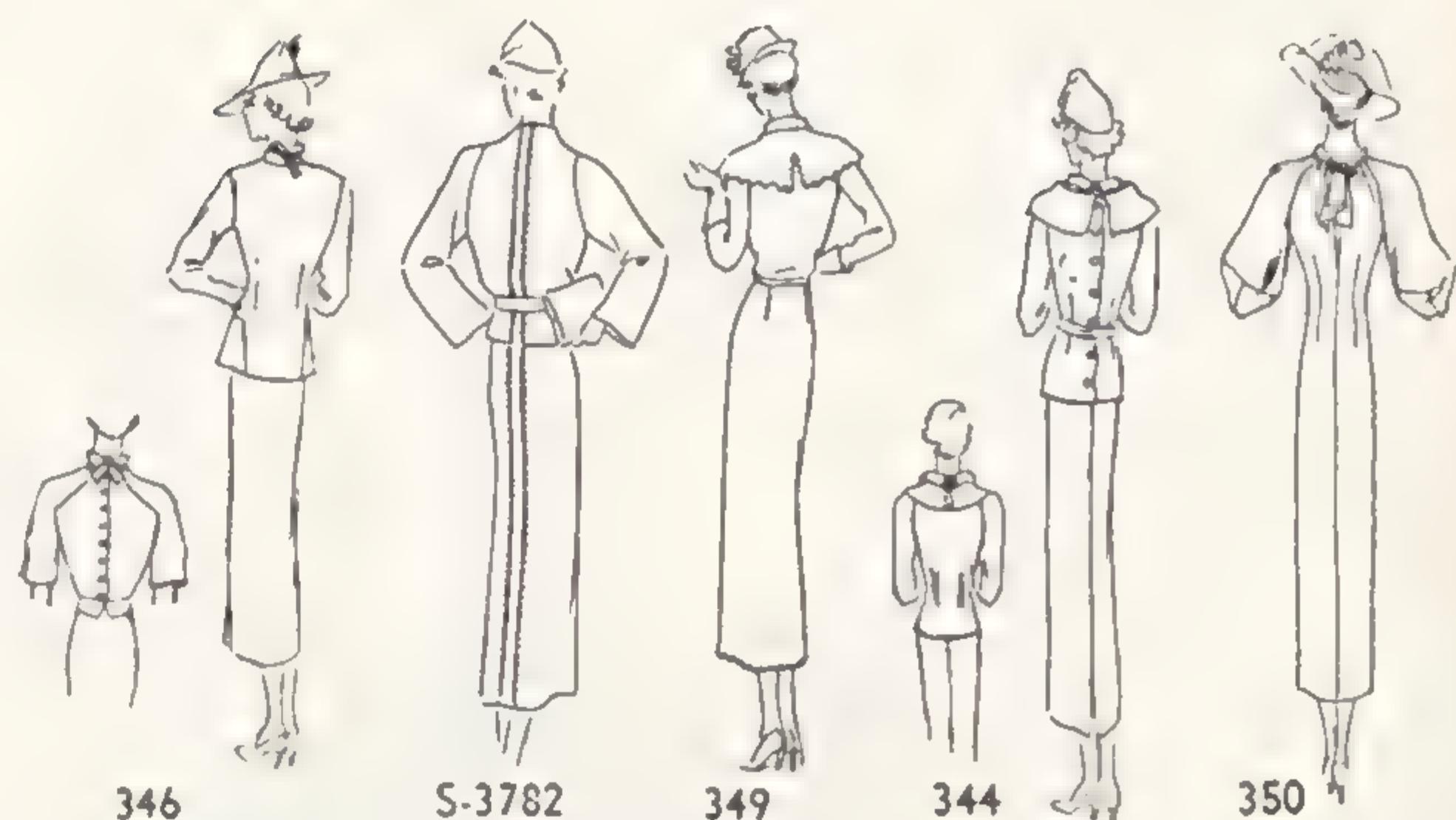
Burdine's

MIAMI AND MIAMI BEACH
SUNSHINE FASHIONS

BREVITY's the soul of fit and the spice of life down here where the sun is shining . . . we predict you'll discover this Perfect Abbreviation the minute you get here! Snug-rib shorts with a hug-tight Lastex waistline. Gay-striped brassiere so secure you could swim to Nassau. . . . Pausing only to find out it's fine wool, knitted by Bradley, you'll order it quickly from Burdine's in these new deep shades: Cocard (soft red), Concorde (Navy Blue), Toffee (sun brown), Limerick (tropic green)—probably all of them. We're even mailing it north, to beleaguered stay-at-homes planning a summer sensation! You can order by mail, too, at \$5.98, as long as our supply outlasts the unprecedented demand for it right around here.

tailored by Bradley
The Bradley Knitting Company, Delavan, Wisconsin

DESIGNS FOR DRESSMAKING



If you turn back to pages 66 and 67, you will see larger and more detailed sketches of the smart new models for daytime and evening wear that are illustrated here. These costumes are designed for sizes: 346, S-3782, and 344 in 14 to 40; 349 in 12 to 42; 350 and S-3778 in sizes 14 to 42; 347 in sizes 14 to 20; and 352 in sizes 12 to 20



DECORATOR'S LOG

(CONTINUED FROM PAGE 72)

lamp that uses an eighteenth-century coffee-mill as a base and the handle as its finial. Toby jugs, too, have been converted into lamps that have simple string coloured pongee shades. All of these are very moderately priced. Here, too, candle stands have been wired and make the best kind of bridge lamps. All in all, Ackermann hasn't missed an illuminating trick.

• At Arthur S. Vernay, Inc. (19 East Fifty-Fourth Street), the stirrup-cup becomes a fact instead of a fancy, but its intoxication now arises from its beauty instead of its contents. It is a deep henna Rockingham china fox head (circa 1810), collared with a band inscribed "Tally-ho," and it makes a flattering stand-about on a table in an English room. The maker made certain that the huntsman would drain it in the traditional single draft, for the cup doesn't stand of itself. Original Sheffield plate hand-wrought potato rings ornamented with exquisite piercing and beadwork are lined here with glass and make charming plant and flower bowls (about \$175). Eighteenth-century wooden plate buckets with their original brasses make interesting scrap-baskets (from about \$95); Georgian wine-coolers, attractive ferneries (one of these at about \$330); and Sheraton tea-trays, when mounted on contemporary legs of old wood, indispensable cocktail or after-dinner coffee-tables.

• Daniel H. Farr (11 East Fifty-Seventh Street) has a silver ash-tray that at first glance looks like a miniature porringer, but closer inspection reveals its less temperate origin. Actually, it's a wine-taster carried by the eighteenth-century Frenchman whose function it was to go from vineyard to vineyard on

a sampling expedition. Evidently, it was nice work when you could get it, for this connoisseur left behind a tasting kit with his name inscribed on it that was a beauty (about \$65). One particularly lovely eighteenth-century table, appropriate for any occasional use, was originally a wine-table and was probably once carried in, set before the fire with the legendary bird and cold bottle, and accompanied by supper service for two (about \$385).

• At Basil Dighton, Inc. (803 Madison Avenue), the postman need not ring even once, for here there is a Sheraton knife-box inlaid with satinwood, which has been slit at the top and turned into as handsome a letter-box as ever held a morning's mail (about \$75). There are eighteenth-century English tea-caddies, too, of rosewood, harewood, or mahogany, inlaid with shell or floral designs, that have been transformed by the simple manipulation of partitions into perfect humidors. These preserve their original hardware, for the India and China tea and sugar that were once locked inside represented as much of a temptation then as a contemporary Corona might to-day. These, from about \$14 to \$80. Sweet pieces of children's furniture, principally miniature roll-top desks, as elaborately carved and as beautifully grained as the parent product, now repose on adult chests of drawers as the ultimate in jewel-cases. These lock securely, and a particularly lovely one with ivory knob handles and bow-knot hardware (Dutch—Queen Anne period) costs around \$95. Antique oval sewing-kits have been converted into candy boxes that can be sent to your favourite sweetmeat purveyor and filled to make a delightful gift; from about \$20 to \$60.

"I can't be bothered with sticky hand lotions"

Even in the jungle, helping her famous animal-collector husband "Bring 'em Back Alive," she keeps her hands beautiful this quick, modern way.



Mrs. George F. Buck



"When I check supplies for one of our trips," says Mrs. Buck, "I make sure that I have plenty of Pacquin's Hand Cream. Tropical countries are dreadfully hard on the hands. My hands would be leathery and wrinkled if I didn't care for them with Pacquin's. It is so quick, so sure, the skin absorbs it at once . . . and I don't have to wait for my hands to dry as you do with those sticky lotions. I can use it anywhere, any time. I advise any woman with busy hands to use Pacquin's."

Women who use their hands a lot do find Pacquin's a blessing. It takes literally no time to dry—your skin seems to absorb this soothing cream instantly. Pacquin's feeds the skin because it goes into the under layers of skin. So different from the old-fashioned lotions that stay on the surface of your hands and keep you waiting until they finally evaporate. Send for the introductory jar of Pacquin's and see how velvet smooth it makes your hands.



"My hands are smooth and white even if they do run a typewriter all day long"

MRS. S. R. MAGAW

"I really am proud of my hands now that I use Pacquin's," writes Mrs. Magaw of Brooklyn. "Typing all day is hard on a girl's hands and there is no use using sticky lotions in an office—you never have time for them to dry and so you smear and smudge important papers. Pacquin's dries in a twinkling—that's why so many business girls use it."

PACQUIN LABORATORIES CORPORATION, Dept. 1-B
101 West 31st Street, New York, N. Y.

Please send me your generous trial jar of Pacquin's Hand Cream for which I enclose 10¢.

Name _____

Address _____

City _____ State _____

Pacquin's Hand Cream

THE QUICK, MODERN WAY TO LOVELY HANDS



When Creams come true

Ask the women of the world

how many dreams come true...ask them also how many creams come true to the dreams of beauty they build up in a woman's mind . . . and out of the answers shall come a whole literature of disillusionment . . . yet, not all dreams are false and not all creams are failures . . . do not give up the quest for beauty just because you have not found it in the formulas you are using . . . keep up the search, but try some other clue . . . it is in that spirit that we suggest Luxuria and related Harriet Hubbard Ayer preparations . . . the world's most famous family of fine beauty formulas . . . so pure in quality and so sure in the benefits they bring to skin and complexion that two million women have realized their dreams of loveliness in the daily beauty regimen

that begins with *Luxuria*.



HARRIET HUBBARD AYER, INC.

323 EAST THIRTY-FOURTH STREET, NEW YORK

Beauty Preparations

Montreal
Paris
London

URNS WITH A GOURMET

WHAT this world really needs is some good new cocktail biscuits. We are temporarily tired of *arares*. We are sated with potato-chips. We are weary of pretzels. We want some new, taste-titillating biscuits—and, what's more, we have found them! We found them at Alice H. Marks, a shop which always has something to make everybody happy. And they are all brand-new biscuits, so you will have the fun of trying them on people. The first ones we tasted were Zouttes (pronounced *züt*, and imported from Holland). They are crisp, flaky little balls—the melt-in-your-mouth kind. Heat them before you serve them. Then, there are the Little Water Biscuits, imported from England, and if ever there is an endearing name, this is it! They are paper-thin and delicate. There are two new cheese-sticks from England, one kind flavoured with cheese, the other filled with it, and some other delicious new ones called Savoury Sticks. Although all of these are put up in tins, we still advise heating them. For sherry—which, by the by, seems to turn up almost inevitably with cocktails these days—, there are sherry biscuits from Madrid, rather hard and with only the faintest bit of sweetness, a perfect wine biscuit.

A bright new idea in this shop is the *cabaña* package. After you have departed for Southern climes, it follows you, all complete with every kind of biscuit and tidbit that you want for cocktails in your *cabaña*. Or it is an inspiration to send to a Southern hostess—on second thought, though, you might better take it with you when you go, so that you can have some, too!

Miss Marks is pretty much excited about some English hard candies that she has imported exclusively in this country. They are made of honey and barley-sugar and butter-scotch and are put up in good-looking jars tied up with blue bows. Also, this same shop has some superb burnt-almond candies called *La Tosca*.

• And now, we have discovered a mustard. A mustard? Yes, a mustard—and what a one! Its background is exclusive, for it was first introduced in Nassau by the former president of the Porcupine Club, where, as every one who has been there knows, the food is marvellous. As its fame grew, people used to beg little pots of it to take home with them. And, eventually, it reached the shops, where we can all buy it. It is the only prepared mustard that we have ever discovered based on fine English mustard, and it has a superb blend of seasoning and spices. Use it on any kind of hot or cold meat. Put a bit of it in your French dressing instead of dry mustard. Or even do as we caught a gentleman doing the other night at a buffet supper—spread a lot of it on a biscuit and just eat it for its own flavour. It is one of those things that people are guaranteed to ask about. Bahamian mustard it is called—at Fortnum Mason, Park and Tilford, et al.

• Even after that "I Say It's Spinach" cartoon put spinach on the map, we were never quite able to appreciate its charms. Buttered, spinach seemed lacking in imagination. Creamed, it was dreary. But recently,

we dined with one of those young things whose households you read about, and who, with the aid of a nickel or two and a half-time maid, manages to produce the "little dinners" that every one talks about. And the first thing we had to eat was spinach soup, creamed, and it was excellent. It was served from a tureen—one of this hostess's pet stunts, by the way, and charming it is, too—and all the gentlemen looked up hopefully for more, murmuring praises the while. "This is canned soup," she said, like the girl in the magazine stories, "made by Heinz, and not by me." And so it was—and so it was good! And how Heinz ever gets it to keep that perfect consistency, as though the cream had been added just before it was served, we don't know. But there it is, and a worthy addition to the famous Heinz 57.

• The other day, we took our grandmother's lace table-cloth up to the New York Exchange for Woman's Work, for its annual repair work, and our eyes strayed over to the food counters, as they are wont to do, and found themselves resting on a marvellous-looking little chicken in a glass jar. Immediately, we acquired it for our own and, rushing home, had it served for luncheon with a green salad. We now announce it and its ilk as one of the finds of the new year. These chickens are from the Crosette Farms, outside of Ithaca, and they are all fresh-killed baby chickens, tender and plump. They are boiled and put up in a beautifully flavoured aspic, and you can eat them cold, as is, or heated, with the broth poured over them. Think what that means for your emergency shelf!

• Every one always wants new canapés. The discovery of a really good one is a find to be cherished and whispered only in exchange for another good one. So a bright new little book that has recently appeared, named, succinctly, *The Canapé Book*, is something to make your own. It provides practically a résumé of the canapé world, from the very simple versions to more elaborate bits for your grandest buffet parties. It is written by Rachel Bell Maiden, who obviously knows a good canapé when she tastes one and never hesitates to ask how it is made. There are amusing sketches by Lucina Smith Wakefield, too. We were especially delighted with the Gyroplane, which is made with paper-thin salami, cream cheese, and tiny pickled onions and is depicted flying through the air with a toothpick as a propeller. There are nice suggestions for using ingredients and seasonings that you may not have thought of combining before. *The Canapé Book* is published by the Appleton-Century Company and can be had at Lewis and Conger or in the better book-shops.

• The other day, when a January blizzard was raging outside, we were served at luncheon a dish of corn, fresh and succulent as if it had just been cut from June fields. "Where?" we began. "At *Maison Glass*," our hostess replied. "They pack it while it is fresh, and it stays fresh, in some miraculous fashion. My cook just adds a little thick cream, butter, and paprika."

Shoot!

SKEET SHOOTS AND CAMERA SHOTS

• At Piping Rock. At Meadowbrook. On fields of clubs and estates the length of Long Island, guns are blasting away—cameras are clicking double time. Journeying out that way—you will see some of the best shots in the country. It's skeet season! And the duet of "Pull"—"Shoot"—makes one wonder which are more active—the guns or the cameras. Here you see both sides of the story.



• (Above) Mrs. Richard Tucker, the former Mimi Brokaw, and Mr. J. Gordon Douglas, Jr., are watching Mrs. Douglas, nee Peggy Phipps, and Mr. Tucker about to make an overhead shot.



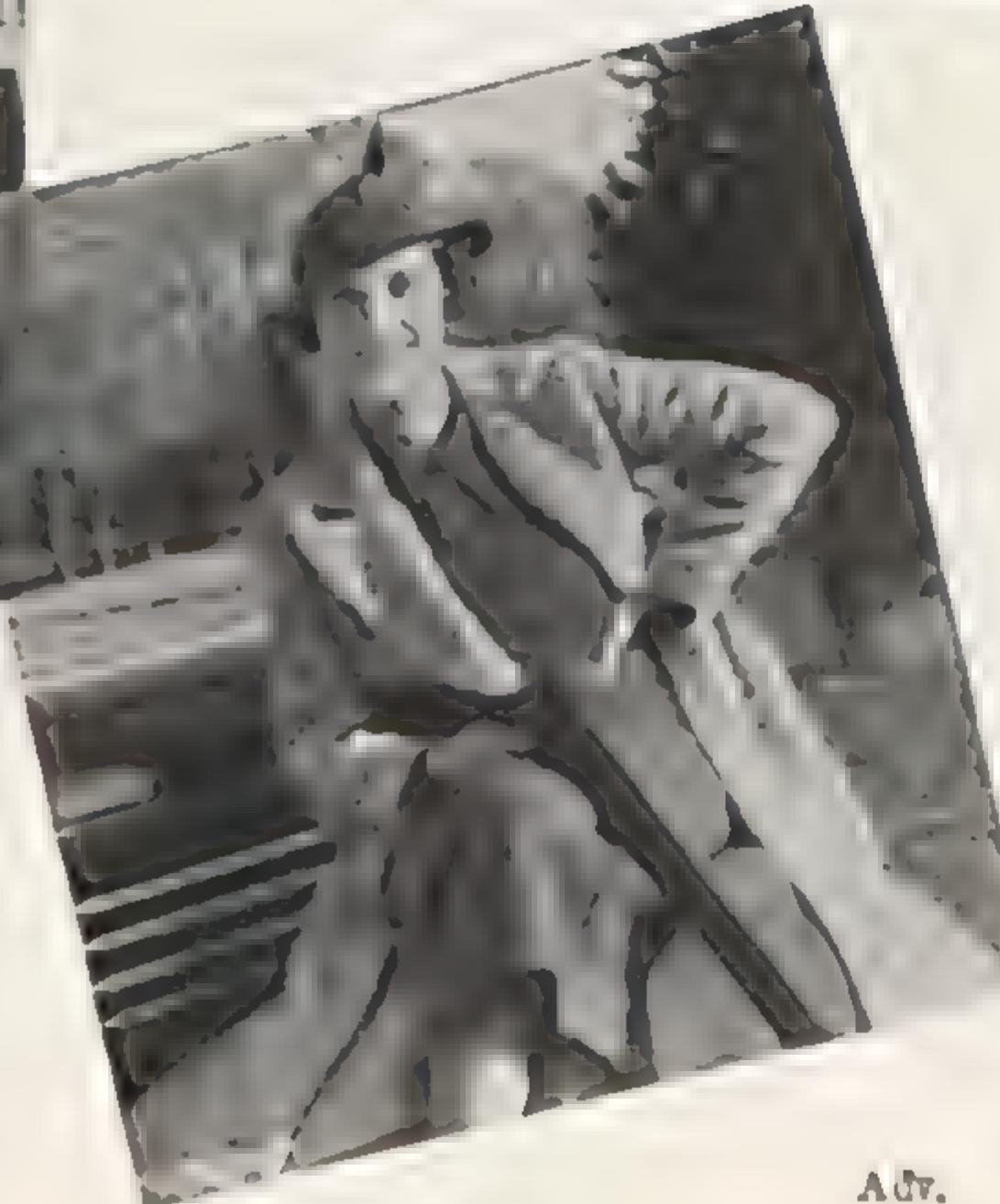
• (Far Left) And this is the picture Mrs. Tucker took of them. Mr. Tucker is one of the best shots on Long Island—and shoots each Sunday at Piping Rock.

• (Near Left) There's some pretty shooting being done today, judging from Mr. Douglas' smile as he steps up to take his turn, and Mrs. Tucker shoots—with a camera.



• (Above) Mr. George Eustis arrives for the shoot at Meadowbrook, gun under arm, camera in hand.

• (Right) Mr. Eustis snaps Mrs. William Preston who is also an ardent photographer. She's practicing busily these days to gain proficiency in picture taking, preparatory to a yachting cruise among the West Indies.



• (Above) At Meadowbrook, Mrs. John Fell points out a good shot to her sister-in-law, Miss Dorothy Fell. Mrs. Fell not only snaps the skeet shooters, but is also an ardent polo enthusiast. She's seen at the Big Games, camera at attention.

• Mrs. Tucker and Mrs. Fell are using Kodak Six-20 with f.6.3 lens, an up-to-the-minute camera priced at \$17.50. Other models range from \$14 to \$40 according to the picture size and lens you prefer. Mr. Eustis prefers the Kodak Duo Six-20, the newest of miniature Kodaks. Now on sale at \$52.50. This is a small camera, but it takes a sizable picture. You, too, can get one at any camera counter. Eastman Kodak Company, Rochester, N. Y.



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Chas. A. Stevens & Co.,
Chicago, and leading
stores everywhere.



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this two-piece sports frock has been
knitted with an eye to beauty that em-
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Every model is identified by the Crown Tag that stands for laboratory tested fabric construction, color fastness and dry cleanability.

"I SEE A DARK MAN"

(CONTINUED FROM PAGE 59)

"Put your hands on the table," he said. "Both hands."

"I see travel," he said, "and disturbed conditions. A great deception by a man. But in the past. Ahead, all is clear for seven years." He paused and wiped his brow, on which beads of sweat had begun to appear. "You have very remarkable hands," he continued. "You have the mark that only Solomon had. How you can love!" He raised his eyes to Heaven. "How fortunate for the world that you were not a man: yes, how fortunate for the world you were not a man." Once more the Professor rolled his eyes to Heaven.

Then he leaned forward and lowered his voice. "In your last incarnation," he said, "you were killed by a horse. Did you ever know that?" He settled back in his chair, triumphant. At these words, my blood ran cold. Lions, tigers, elephants—I could face them all, but never a horse! Whenever I saw a horse, I became frozen with fright. I confided this to the Professor. It was the touch that he needed to set him off. For nearly an hour, we chatted. He told me everything about his "work." How he'd studied palmistry all over the world—and how, after a couple of haphazard predictions, he had come to realize that he possessed a psychic gift. He told me about the people who strayed into that tea-shop as I had done. Many of them came back again and again; a department-store owner; a bank president; a high official in the NRA. The Professor gave me no names, but, somehow, I believed him.

A VICE—OR A SCIENCE

An hour later, I stood in the street, dazed but determined. I was going to investigate this business of fortunetelling. For a while, it was a vice. I believed everything that I was told. Only when time proved at least half of it nonsense did I settle down to an objective interest in the game.

Astrologers and numerologists object to being classed as fortune-tellers. In this objection, they are justified. Their work is more nearly a science and, in addition to natural ability, takes a great deal of study and training. There is every kind of astrology, from the superficial little booklets entitled "Were You Born in December?"—down to the carefully calculated horoscope which requires several hours' preparation and at least an hour's reading. In New York, there are a few excellent astrologers, not in the least "occult personalities," but healthy, sane-minded people able to interpret your horoscope in terms of every-day affairs. When you telephone to make your appointment, you give a secretary the month, day, year, and hour of your birth. When you arrive for your appointment, your horoscope is all drawn up.

It is possible to do a horoscope without the hour of birth, but it is never as satisfactory. A divergence of as much as four minutes from the actual hour can make such a difference that it is best to get accurate information from a grandmother or a doting maiden aunt, who never forgets such data, before having the horoscope cast. In olden times, court astrologers occupied themselves with the affairs of only

one family. Their rôle was similar to that of a family physician. It would be much better if this were true today. Although astrology is neither as difficult nor mysterious as people believe, an individual horoscope really requires a great deal more attention than the average professional astrologer is able to give. My advice to any one who is interested is to learn astrology, and then follow your own horoscope under the guidance of a professional astrologer.

FATE BY NUMBERS

While astrology makes the so-called "scientific minded" among your friends squirm uncomfortably, numerology sends them into a frenzy. Two and two do make four, so they can not quarrel with the technique, but the idea behind it—the theory that the universe is founded on an occult significance of "Number"—drives them mad.

The theory of numerology is quite simple. Each day, month, and year has its number related in turn to your own individual number. As a well-known numerologist says, "We may think of the years, months, and days as a series of wheels within wheels. The largest of the wheels turns very slowly, taking three hundred and sixty-five days to make its revolutions; the second wheel, working within and dependent upon the first, completes its revolution in a month. It then slips into another cog (which bears another number) and revolves again—and so on through the twelve months. The third wheel moves very rapidly, making its turn in twenty-four hours, then slipping into a new place—governed by a new Force—and turning again. Each month within the year, each day within the month, carves its own message, possesses its own colour, chord, and number. If we live each day fully in accord with these things, we are living with a maximum of power, expending only the energy required, conserving the rest for another turn of the wheel."

This all sounds very simple and controlled. It makes it seem as if, with the aid of numerology, we could go through life as a well-trained maid with an armful of dishes manages to go through a swinging door. It is really not quite so simple as it sounds, for human nature is always confused, but, as one numerologist once said to me, "If you would only follow numerology, you wouldn't waste so much time spitting against the wind."

Ninety-nine times out of a hundred, people who go to a fortune-teller are interested in only one of two things: money or love. Work, except in so far as it may bring money, and health are usually ignored. Consequently, most fortune-tellers concentrate on these two points alone. People who feel unsettled by astrology and numerology sometimes allow palmistry a leg on which to stand. They have read Cheiro's Book of Palmistry, and they know the meaning of the three major lines. They even know that there are such things as the Line of the Sun, the Mount of Mercury, the Girdle of Venus, and the Plain of Mars. They will double up their fists and say, "See those lines? I can never remember what they (Continued on page 80)

IT'S MORE EXPENSIVE TO PERSPIRE IN THE WINTER!...



It's disturbing enough to spoil the crisp freshness of your inexpensive summer frocks with underarm perspiration...

But by now you know that the new winter woolens are not as free as air—and your lame and velvet evening gowns have made a big hole in your bank balance.

It's mad extravagance to let them get stained and smelly. No restoring *them* with a simple tubbing. Sometimes even the cleaner can't save *them*.

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 that will be singled out on every brilliant
 water-front, this season! In colors, it's un-
 forgettable, with that knit-in figure beauty!

CATALINA
Swim Suits

LOOK FOR THE
 FLYING FISH

"I SEE A DARK MAN"

(CONTINUED FROM PAGE 78)

mean, marriages or children." But this is usually as far as their interest goes.

The very best palmist I ever knew was a Hindoo, but his knowledge of things was so deep in the blood that it is scarcely fair to class him with the every-day run of palmists one finds in America. I had my palm read once by a very clever German woman. With a powerful magnifying-glass tucked in her shabby purse, she travelled from one end of Europe to the other, reading, so she claimed, the palms of beggars and kings. She said that she read only from the palm, although she was a medium who performed remarkable feats in her trances. Money, position, health, all these she could see, and she really was very good. The only confusion she caused in my mind was that she shifted the significance of the three major lines!

WHAT LIES IN THE CARDS

Considerably more profound than tea-leaf reading, but not so deep as palmistry, is "reading the cards." The cards in themselves are steeped in legend, and our own every-day playing-cards are but bastard children of the old Tarot Pack. But even our cards have their legends and history. A card pierced by a hairpin was found beneath the cushion on which Queen Elizabeth was sitting when she suffered a stroke. Naturally, this card is evil in England. On another card was written the death sentence of a Scottish King. Each country has its superstitions passed on by word of mouth, usually from mother to daughter. Men are rarely adept at reading the cards.

The cleverest reader that I ever knew was half-French, half-Hungarian. She read with a dirty old pack in a dingy tea-shop near Broadway. She slapped the cards down on the table, reeling off the good and the bad that she saw so quickly that it was almost impossible to follow her. The Hungarians, because of their gipsy blood, are supposedly the best card-readers. But nearly every Frenchwoman knows something of the "art." Travelling on French steamers, I have always found that my stewardess, if pressed, would produce a pack of cards and, with a sly smile, promise me a rosy future with "*un homme haut placé*."

Cards supposedly fall better if read in the dining-room or in some other place where people eat. Consequently, if you steal in to visit an old crone who has been highly recommended by a friend, you will probably be led through a dreary sitting-room and down a long, dark corridor to the dining-room, where, on a dirty table-cloth, the future will be revealed. Or if, as is more likely, there is no dining-room, you will be invited to sit in the kitchen, where, amid unwashed pots and pans, your hostess will plead with the cards to answer the questions you ask.

Perhaps you have heard that when a butterfly flies round your head, it means good news on the way, or that a bird in the bedroom brings the best of luck. Once, some one told me to break an egg and put the white in a glass by the head of my bed. The following morning, in the white of the egg, my friend saw high mountains, vast stretches of water, and the body

of a woman lying in a shroud! My aunt died, I crossed the ocean, and settled in Switzerland. What answer can you give to that?

But it is not fair to leave the subject of fortune-telling without some mention of the "psychics." Every good fortuneteller is, of course, somewhat psychic, but there are some people who operate on this plane alone. I have usually found them to be heavy, middle-aged women with pop-eyes and a predilection for booze. Two, in particular, come to my mind. One gave me a "reading" among some rubber-plants in the writing-room of a small family hotel. Her breath was heavy with liquor. She wore a tight-fitting black dress and carried a large chiffon handkerchief, ornamented with a wide border of false beige lace. We talked a bit at first, about Rockefeller and wealth, if I remember correctly, until she got the "feel" of things. Then, suddenly, she began. "I like your father," she said, "he's really very sweet." From there, she went on. She described my childhood, my family, my own feeling about them all. She told me to call off the birthdays of some of my friends, and she would describe the friends. This I did, and her descriptions were so accurate that I began to think she was reading my thoughts. As soon as this idea had formed in my head, she stopped, "I can't read for you," she said. "You are obstructing the flow." She told me that medical diagnosis was her specialty. Doctors were constantly sending for her to help with a difficult diagnosis. "Psychologists adore me," she said, with a titter and flourish of her chiffon handkerchief. "They are always experimenting, but they can never find the cause." With this, she rose and, bidding me a formal farewell, told me that if in retrospect I felt pleased with her reading, I could send her a little contribution for her work.

TREADING ON THE SPIRITUAL

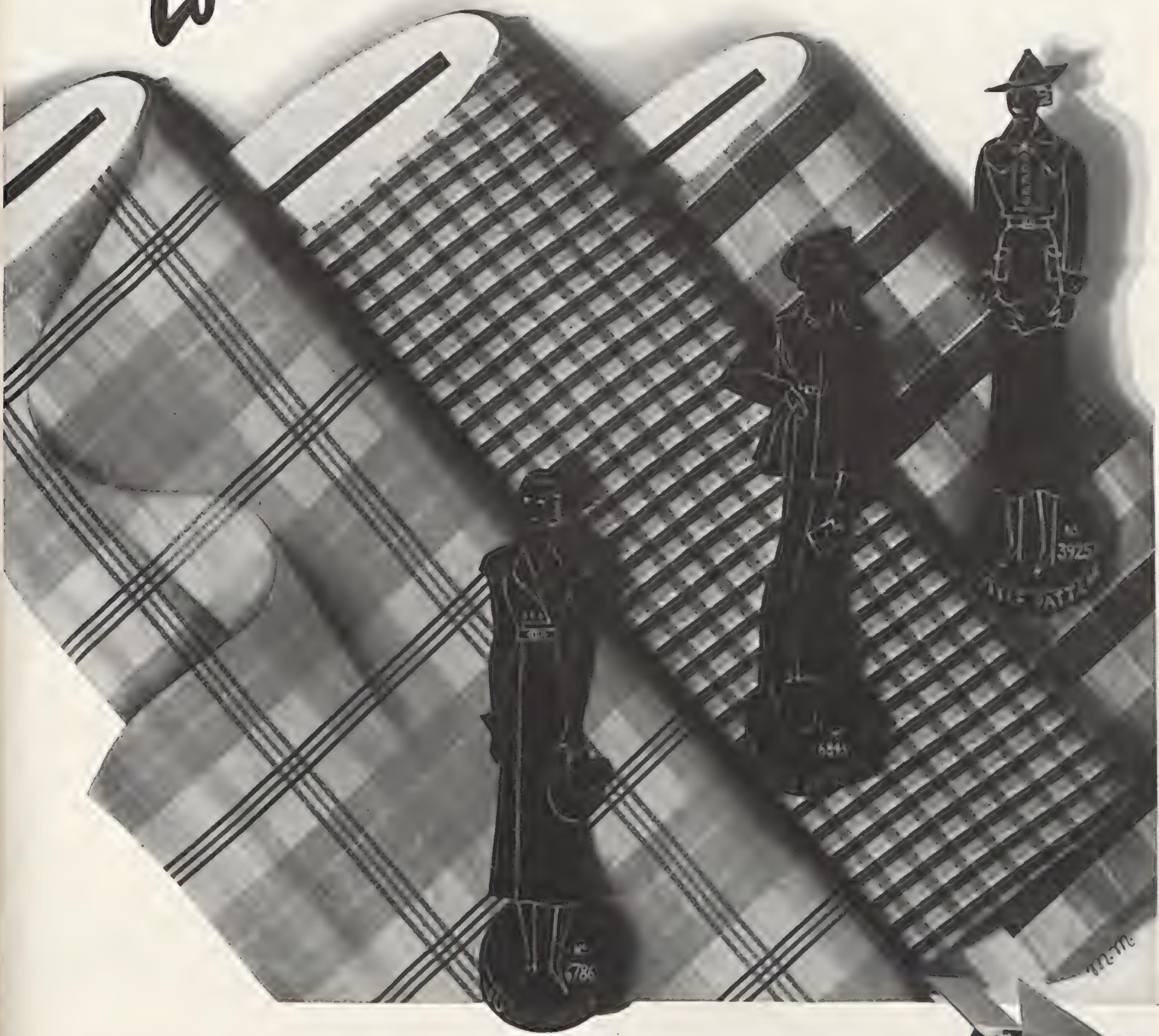
The other psychic whom I remember was less elaborately dressed than the first, but she had Titian coloured hair and the same whiskey breath. Her approach to her work was very different. No rubber-plants or hotel sitting-rooms for her. She assumed a very pious attitude and solemnly enjoined God to make her a "clear channel."

Her first startling disclosures were remarkable identifications of people I knew who had died. These people would talk to her until they said something which reflected scepticism in my face. Then "Ooops! They've gone!" she would say. She described everything in terms of the radio. She told me what kind of a "set" I had then, what kind of a set I had as a child, what kind of a set would come before I died. She was extremely serious about all this, and, when she "tuned in" on the dead, she was amazingly acute.

But once you begin with the "psychics," you are on the threshold of all the problems connected with spiritualism. It is far better to stick to the simpler forms of fortune-telling, or, before you know it, you will be sneaking round with a camera in one hand and a flash in the other, trying to get pictures of protoplasm or of spirits huddled in corners of your room.

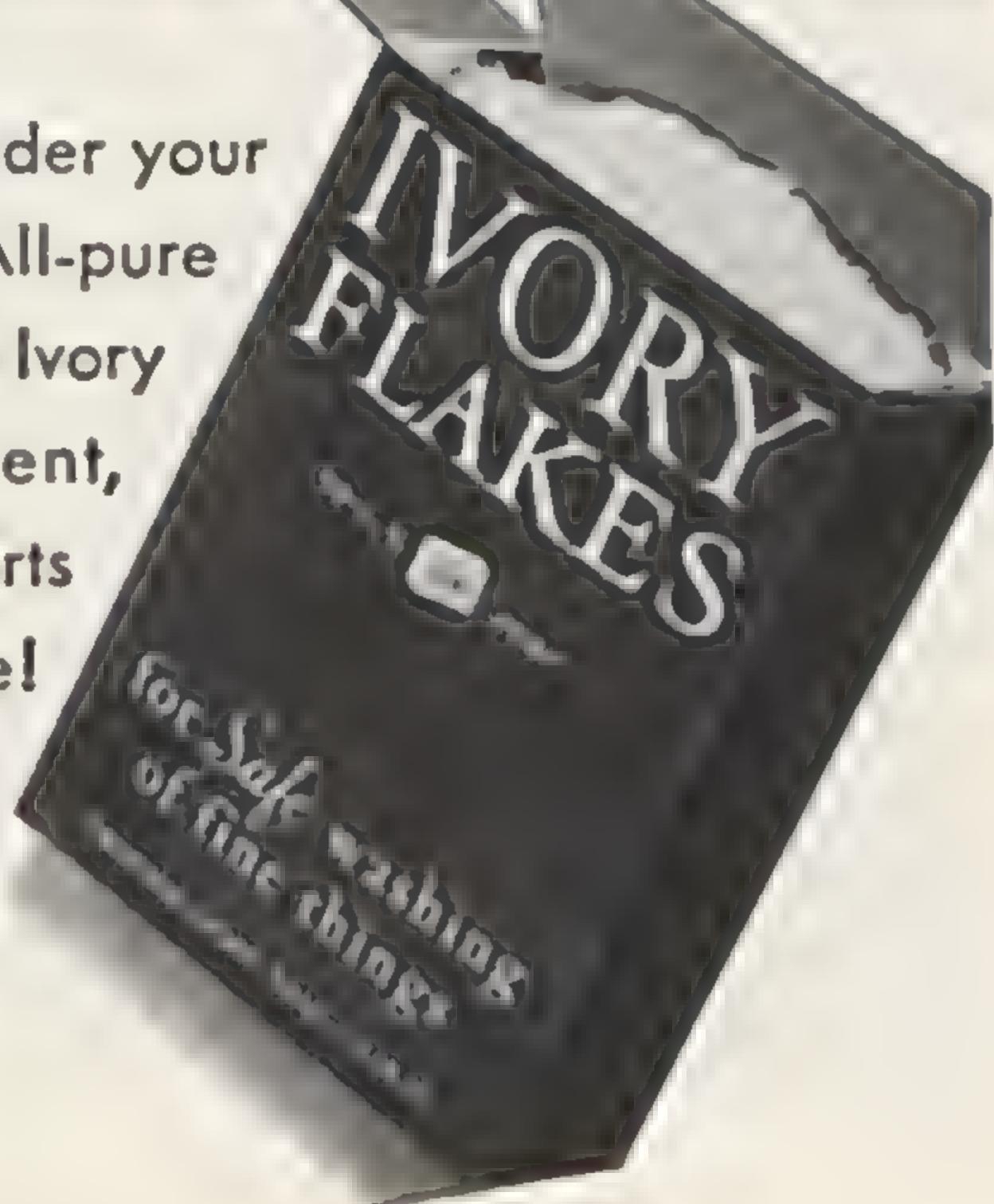
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SOUPS

(CONTINUED FROM PAGE 57)

abundantly in earthenware bowls or in deep soup plates, makes a memorable pièce de résistance. The only addition necessary to complete a perfect luncheon or supper is a salad of crisp greens and cheese.

SWEDISH LEGUMA

Steam or boil in very little salted water one celery stalk, one "green onion," one small cauliflower (which has previously been blanched), two cupfuls of shelled green peas, one cupful of young carrots cut in slender sticks, and a few green asparagus tips, if available. Melt two tablespoonfuls of butter in a pot large enough to hold the whole quantity of soup. Rub three tablespoonfuls of flour into the melted butter and add one and a half quarts of heated bouillon, made preferably with beef and veal. Add about half a pound of well-cleaned spinach, using only the leaves, and boil slowly for five or ten minutes. Next, add the cooked peas, carrot strips, asparagus tips, cauliflower divided into convenient sections, and the vegetable water. Season to taste, using chopped parsley, white pepper, and salt. In a separate bowl or soup tureen, beat the yolks of two eggs and add one cupful of cream. Pour the soup on this and carefully transfer the vegetables. A small cupful of cooked shrimp may be added just before serving. My Swedish friend who gave me this recipe tells me that this is called "spring soup" and is very popular with thin griddle-cakes, French pancakes, or waffles served as dessert.

GERMAN KARTOFFEL SUPPE

Boil together in salted water eight medium-sized potatoes, one large onion, a stalk or two of celery, one carrot, and a thick end of white bread. When the potatoes are soft and the mixture is still hot, put the liquid and the vegetable through a colander with a wooden masher. Just before serving, add one cupful of sour cream and some finely chopped parsley. Instead of using the sour cream and parsley, a little flour may be browned in a pan, beaten into a smooth paste with a small quantity of the vegetable broth and chopped chives added. Still another way to vary the taste is to fry chopped onion in butter, adding the vegetable mixture. These three treatments make each potato soup have its distinctive flavour. That with the sour cream is the most nourishing and was the favourite at the house of the Fräulein who taught me how to make this soup.

RUSSIAN BORSH, BORSCH, OR BORTSCH

There are more ways of making this soup than there are of spelling it. The following recipe was given me by a Russian friend who has lived in this country long enough to adopt a few short-cuts. Take a small green pepper, one carrot, one stalk of celery, one leek, and one large onion, and cut them all in thin, long strips like noodles. Add these to two quarts of boiling meat stock. If no meat stock is available, let the vegetables simmer for ten minutes with one-eighth of a pound of bacon (whole, not sliced)

and then add two quarts of boiling water. When half-cooked, add the contents of one can of tomato sauce or half a can of tomato purée, one-half of a small can of diced or sliced beets with the juice, three-quarters of a pound of cabbage cut in large slices, three medium-sized potatoes cut in half, and one teaspoonful of paprika. When well cooked (in about one hour, or an hour and a half), serve with sour cream, a good spoonful in each plate, and chopped green dill and parsley. Fresh beets may, of course, be used instead of the canned beets, and beet-root juice, which has been allowed to ferment for a day or two, may be added to give that peculiar acid flavour.

FRENCH POT AU FEU

This soup is really an institution and needs no introduction to those who have eaten in the expensive or the humble restaurants in France. It should be made in a deep earthenware pot, which may be brought to the table. Take two pounds of good beef with its marrow-bone. A knuckle bone of veal (and lamb or chicken bones) improves the flavour. Cover the meat and bones with about three quarts of water and add a generous pinch of salt. Bring to a boil slowly, skimming frequently. When the boiling-point is reached (this should take about an hour), add a little cold water and remove all the scum. Simmer gently for another hour and add a variety of vegetables. These usually include two or three leeks, several carrots, a stalk or two of celery, one or two parsnips, a small turnip, and an onion stuck with a clove. Thyme, parsley, and bay-leaf are added to give a bouquet. All of the vegetables except the onion are cut in sizable pieces. My cook ties the lean meat well and makes several little bunches of vegetables tied together, so that they will not be all dispersed. Simmer about two hours more and set aside to cool. The grease will form a crust and can be easily removed. Strain the bouillon and put it back in the pot with the untied vegetables and the meat divided into suitable pieces. This whole-meal-in-itself should be served with small toasted slices of French bread or roll and grated Parmesan cheese. (If the soup is not brown enough in colour, a few drops of burnt onion extract may be added.)

SPANISH PUCHERO

This is the Spanish sister of the French *pot au feu* and is served throughout Spain, the Argentine, and Mexico. The recipe just given may be followed in part, but there is one important substitution. With the boiled beef, *garbanzos*, sold as Mexican chick-peas in this country, are always served. They should be well washed and soaked in salted water overnight. After the meat has been cooking gently for about an hour and the stock has been well skimmed, the chick-peas are added and cooked until tender. Two or three leeks, a carrot or two, and a few stalks of celery are added with the peas, but merely for flavouring the (Continued on page 81)



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proven and certain...now costs but one everyday dime

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John H. Woodbury, Inc., 1049 Alfred Street, Cincinnati, Ohio
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Enclosed find 10c. Send me the "Woodbury Loveliness Kit" containing a guest size cake of Woodbury's Facial Soap, generous tubes of Woodbury's Germ-free Cold and Facial Creams, and six packets of Woodbury's Facial Powder—one each of the six fashionable shades.

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 John H. Woodbury, Inc. on all genuine Woodbury products.

• For folks who don't like their fun confined

Maybe it isn't the most important thing in life... but grant to Spud this little contribution to the art of living: *it freed our daily enjoyment of smoking from the nagging restraint of a dry, stale mouth.* Spud took the limits off smoking pleasure when it took the tar-laden *beat* out of smoke. And two million cool, fresh mouths give cheery thanks. If you are one of those who likes his smoking joy unconfined, you and Spud ought to get acquainted.



Photographed in Yoho Valley, Canadian Rockies

CORK TIP or PLAIN



SPUD
MENTHOL-COOLED
CIGARETTES

15¢ FOR 20
(25¢ IN CANADA)

THE AXTON-FISHER TOBACCO COMPANY, INC., LOUISVILLE, KENTUCKY

SOUPS

(CONTINUED FROM PAGE 82)

stock, as the chief impression of *puchero* is one of boiled beef and *garbanzos*. I often enjoy this soup in an unpretentious Spanish restaurant in New York, which serves it as a prelude to a fifty-cent dinner. In such a case, very little meat is served, but one finds in the clear stock many chick pease and a few potatoes. The waiter explained to me that you would find more of the beef if you ordered *puchero* in a restaurant which could charge thirty-five cents for it alone! Then, I might add, it would be the whole meal in itself.

ITALIAN MINESTRONE

There are so many vegetables in a good *minestrone* that a small quantity of each variety will be enough for any modern kitchenette equipment. In a small amount of olive-oil, cook lightly some fresh cranberry beans, an onion or a leek or two, and the same amount of carrots, potatoes, and celery stalks. These should, of course, be cut in suitable pieces. Cover well with broth or soup stock and add a small piece of diced lean pork, three or four peeled tomatoes in sections, several basil and sage leaves, parsley, and a clove of garlic. Cook for about half an hour, then add some well-chopped savoy cabbage, a few cut string- or wax-beans, asparagus tips, fresh green pease, and *zucchini* (Italian squash) cut in small pieces. After cooking

about fifteen minutes more, add broken spaghetti or uncooked rice. As soon as the spaghetti or rice is cooked, the soup is ready to serve. Salt and pepper to taste. Grated Parmesan cheese is sprinkled in the soup and also served at the table.

PURÉE BELGE

Cook about two pounds of well-cleaned Brussels sprouts in a small quantity of boiling water. Drain and toss in butter for about five minutes. Sprinkle with a good teaspoonful of flour, and cover with boiling white stock. Although the recipe calls for a home-made stock of veal and chicken, it is quite possible to substitute chicken bouillon cubes if used lavishly. Boil rapidly until the sprouts are soft, keeping the lid of the pot off so that they will retain their green colour. Press through a sieve and bind with the yolks of three eggs, adding about a pint of thin cream. It is always possible to thicken soups with a brown or white roux (butter browned or not, well mixed with flour), but a more delicate way is with the yolks of eggs. The safest egg method is to add a little stock or cream to the beaten yolks, then strain through a fine sieve. This is added gradually to the soup, which is well below the boiling-point. The soup is then reheated, but never allowed to come to a boil, or it will curdle.

HELEN CLARK PHILLIPS



For Bordeaux & Burgundies—
Sichel & Fils Frères



For Rhine & Moselle Wines—
H. Sichel Söhne



This advertisement is not intended to offer this product for sale or delivery in any state or community wherein the advertising, sale or use thereof is unlawful.

TALKERS AND TALKING

(CONTINUED FROM PAGE 61)

most competent charwoman I ever knew talked all day, while she scrubbed the house exquisitely clean. So I am delighted to find that Mr. Lloyd George in Lord Riddell's recently published Diary agrees with me. He does not mention my charwoman only because he never knew her. But he says: "The strong silent man is a myth. All the big business men I have known have been great talkers. All the great men of action have been . . . men like Julius Caesar, Napoleon, Foch, Clemenceau, Wilson, Nelson, and Gladstone."

This question of nationality again. I have been silenced—I swear to it—by more than one Scotsman, and one who kept me from work for a whole morning in a Scottish country house by the charm and delight of his conversation said at the end: "Miss Hinkson, we are a very dour, silent people, very difficult indeed to get to know." And before I could reply—again I swear it—, he went on to tell me a story of Scottish meanness to which I listened (I swear it again—the listening, I mean).

The Germans talk a good deal, although slowly and deliberately, and in

a time of political excitement, they talk more and faster. I feel sure that Hitler has hurried them up. I know Americans who talk and Americans who listen, and some one has told me that in a three months' visit to that country, he did not once hear the sound of his own voice, although it was busy all the time. He had the terrifying experience of shutting the door of his cabin as the ship left New York and hearing his own voice for the first time for three months with only a silent bouquet of flowers for companion and listener.

A conference on talking might achieve much. Unless it broke down because every one talked at once. The French delegates, used to talking from ten o'clock until midnight, would probably win hands down. In France, where neither conversation nor love is out of fashion, as they are elsewhere, these things are studied. If a guest is silent, there is only one explanation. He or she must be in love. One gathers then that silence is a symptom of that state which turns the world topsy-turvy, making people as unlike themselves as possible while the malady lasts. A desirable state to those who find plenty to criticize in a normal world.



for
TRAVELING
SHOES

**The Bradka
Shoe Case**



Bradka protects your shoes . . . keeps them neat and handy—en route or at home. For the Bradka is a permanent shoe bag. It does not need to be packed or unpacked. Opened, it hangs or stands up wherever convenient. Ready to go? Just snap it shut—and you have a smart new addition to your luggage family. No other shoe case can be made the way the Bradka is . . . with the individual boxes ar-

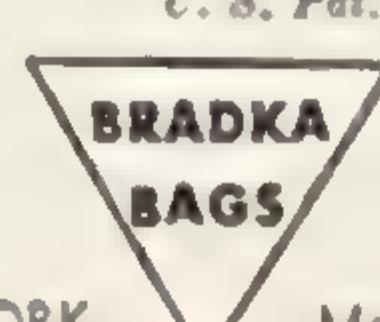
ranged so that they overlap each other when the case is closed—protecting your shoes from rubbing. This is a patented Bradka feature. Therefore ask for the Bradka by name.

Bradka comes in a variety of leathers and fabrics . . . with six, eight or twelve compartments. Sold at shoe, luggage shops and in the shoe and luggage sections of leading department stores.



U. S. Pat. Nos. 1,705,149 & 1,705,150

BRADKA
BRYON & BANDY, INC., 873 BROADWAY, NEW YORK



**SHOE
CASE**

Manufacturers & Distributors

"Forbidden Love"
a rare, rhythmic perfume

Breathing of the dreams of a world to come, "Forbidden Love" captures the spirit of today. When in Havana ask for it . . . Sold exclusively on this side of the Atlantic by El Encanto—the home of precious perfumes . . . Spanish linens . . . and rare imports of exquisite beauty.

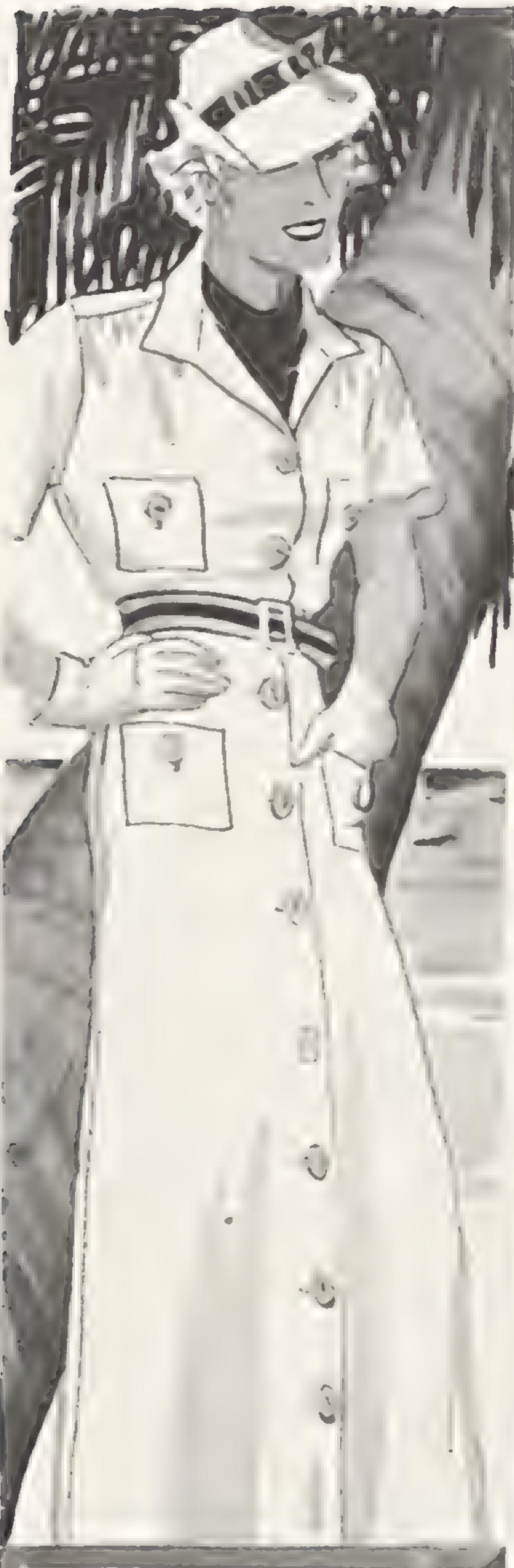
El Encanto

Solis, Entrialgo & Co.

*Cuba's Largest and Smartest
Department Store*

• HAVANA •

Interesting Tourist Booklet on Request



EIGHT WAYS TO WEAR ONE SUIT

(CONTINUED FROM PAGE 51)

piqué hat from J. Suzanne Talbot. We show it twice on page 51. Her mannish shirt and bow-tie, from Hermès, are made of black flannel with broad stripes. She flaunts a white carnation in her buttonhole and carries Model's exciting new bag—white patent leather outside, all black calfskin inside. Bernard's low-heeled black antelope Oxfords and Talbot's white piqué gloves complete this costume.

Here are some other combinations to go with a black-and-white checked suit.

1. A black hat with a hyacinth-blue band, hyacinth-blue blouse, yellow daisies in your buttonhole, chamois gloves, and a black bag and shoes.

2. An emerald-green hat, green blouse, white carnation, white gloves, white or black bag, and black shoes.

3. Yellow and black hat, chamois-yellow blouse, chamois gloves, blue cornflower, a black bag, and black shoes.

4. Deep red hat, black turtle-neck sweater with pearls, red-and-pink poppy, black gloves and shoes.

FOR A GREY FLANNEL SUIT:

1. A yellow felt hat, yellow chamois gloves; sailor-blue blouse, brown and grey scarf, cornflowers and yellow daisies, brown shoes and bag.

2. A grey felt hat, dusty-pink blouse, deep wine-and-pink scarf, wine-and-pink sweet-william flowers, brown gloves, bag, and shoes.

3. A brown hat, lipstick-red blouse, bright blue scarf, red carnations, brown gloves, bag, and shoes.

4. A white hat, white gloves, brown-and-white checked or striped blouse,

red flowers, brown bag and shoes.

FOR A BLACK TAILLEUR:

1. A tabac-blond felt hat, tabac-blond reindeer gloves, tabac-blond satin blouse, orange scarf, nasturtiums, black shoes and bag.

2. A black hat, violet blouse, pink-and-white carnations, black gloves, black bag, and black shoes.

3. A white hat, white gloves, black turtle-necked sweater with a several-stranded pearl necklace, pink and white geraniums, black bag and shoes.

4. A black hat, white gloves, white sweater with gold clips at the neck, blue cornflowers, black shoes and bag.

WITH A BLUE TAILLEUR:

1. A bright green hat, bright green sweater, orange nasturtiums, brown gloves, bag, and shoes.

2. A violet hat, dusty-pink and violet-dotted blouse, and perhaps gloves to match, brown bag and shoes.

3. A white hat, white gloves, white blouse, deep red geraniums, blue bag and shoes.

4. A tan hat, tan gloves, a pale blue blouse with dark brown dots, dark brown bag and shoes.

FOR A BEIGE OR BROWN SUIT:

1. If the suit is very light—a black hat, black sweater, black gloves, an orange scarf, orange-and-yellow flowers, and a black bag and shoes.

2. If it's a strong tobacco shade—a turquoise blouse, deep wine scarf, pink flower, brown hat, gloves, shoes, and bag.

3. If it's dark brown—a yellow hat, yellow blouse, yellow gloves, a mixed red scarf, brown bag and shoes.

Wil Wite SWIMMING SUITS



The above depiction is a cue as to why the merchandising world so emphatically asserts:

"If it's a
Wil Wite
—that's all
you need
to know!"



V-Ette
WHIRLPOOLED
FOR *Style*
ESSENTIAL FOR
Smartness

THE ARISTOCRAT OF BRASSIERES...
A CHALLENGE TO PARIS!
Ingenious concentric stitching assure
that soft, rounded youth-line.
The select stores of the nation all
feature fascinating V-Ette whirlpool
Hollywood-Maxwell

183 MADISON AVE.
NEW YORK, N.Y.

The suit pictured, of fluttered fleece, in eight different color combinations, is being featured by the more important stores for Southern resort wear (Trunks and Kerchief or Brassier) at \$6.50.

WIL WITE, Merchandise Mart, Chicago;
Mills, Olympia, Washington. Creators of
internationally acclaimed WIL WITE
one-piece, two-piece and three-piece
"knits" for women. ✪ ✪ ✪ ✪ ✪ ✪ ✪

For cruise and
resort wear

ENCANTO
Pure Silk
guaranteed washable

17.95

For Women and Misses

A new pure silk that looks lovelier and softer with each washing. Shirtwaist lines buttoning down the front, four buttoned pockets and a tri-color grosgrain belt. In white. 14 to 40. 2nd Floor.

A David Crystal Fashion

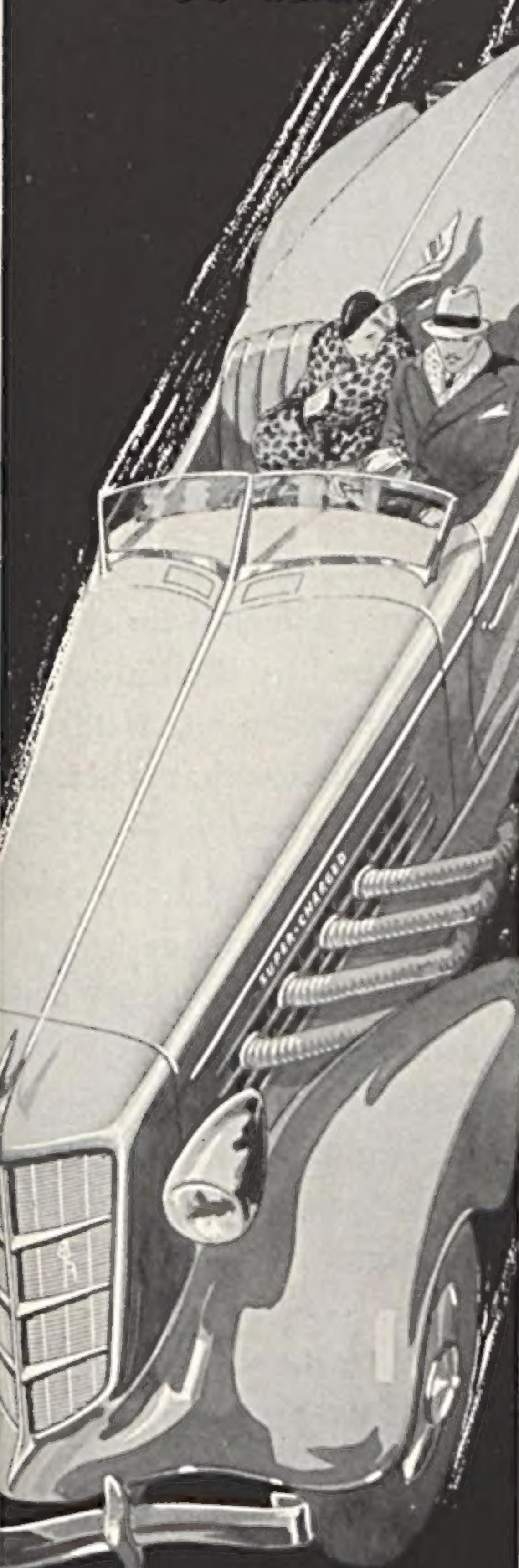
Also in our Greenwich
and Palm Beach Stores

Franklin Simon & Co.

5th AVE., 37th & 38th STS.

673 HOLLYWOOD BLVD.
HOLLYWOOD, CALIF.

New 1935
AUBURN
 Super-Charged
 Speedster
CERTIFIED
100
 MILES PER HOUR
 OR MORE



Auburn again leads the way to more gracious living, with a New 150 Horse-Power Super-Charged Speedster. Other models also Super-Charger equipped.

AUBURN AUTOMOBILE CO.
 AUBURN, INDIANA
 Division of Cord Corporation

SPRING FORECAST

(CONTINUED FROM PAGE 26)

The new suits have fitted and square-cut jackets, short, medium, or long. (Short and medium have the advantage.) You can pinch your waist and widen your chest with broad revers and flip a peplum about your hips. You can have a square-cut reefer type of suit, either short—very short—or longer than finger-tip. The cape-suit will be a new joy to you—making you feel gay and gallant with its swing, or demure and feminine with its fitted shoulders and hug-me-tight look. The dressmaker types and the tailored types of suits go hand in hand, and you can have contrast in colour, in fabric, and in design. Bold checks are important.

BLOUSES are a joy—a warm red or sky-blue taffeta blouse; a blouse in any one of a thousand prints; shirt-waists in white or dark colours; chintz blouses, glazed if you want them; blouses of piqué (like that used for men's evening vests); some blouses of satin, some of linen, some of surah, and plaids in everything. (The polka-dots are bound to come, but they seem to be holding off a bit.) Your blouse forms part of your ensemble, because it usually has a neck-line that shoves out well over your suit.

Dresses and jackets form many of the suits—often with simulated blouses.

DAY DRESSES: These are slim and straight, with all attention on the details of the neck-lines and the length of the sleeves, which can vary from a short six-inch variety to full-length.

Dresses that look like coats—that button straight up the front or have some neck-to-hem treatments—are very important, as are two-piece dresses.

Touches of white appear everywhere on dresses. White waffled piqué (again, like evening vests) is specially new, and some dyed lace is used for jabots and edgings.

DAY FABRICS: You'll see these in detail in a coming issue. But we can tell you now that surface interest is very important in silks, rayons, and wools. That acetate matelassés are lovelier than ever—with the raised part in new designs. That ribby crêpes, surahs, and granular-surfaced silks and silk-and-rayons are still good. That taffeta is important. That there are marvellous sheer dress woollens. That tweeds are indispensable and very smart when used with prints, and that checks and plaids are bold in colour and size. And, finally, that there are many semi-rough woollens.

EVENING SILHOUETTES: You can take your choice here, too, but the new fun at night consists in floating around nebulously in chiffon or gauze. All very ethereal and weaker-sex. If the thought of this dismays you, stick by all means to the crisp-skirted picture type that you conquered in this winter, or to the slim, straight, Directoire type.

You are very liable to have sleeves in all of your evening gowns—full-length, full ones in your gauzy dress; short, folded, (Continued on page 88)

How to order Vogue Patterns by mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., or from 1196 The Merchandise Mart, Chicago, Ill., or 523 Mission Street, San Francisco, California, or, in Canada, 360 Adelaide Street, W., Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C. O. D. delivery. When ordering please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

PRICES OF VOGUE PATTERNS

344	\$2.00	351	\$2.00
345	2.00	352	2.00
346	2.00	S-3778	1.00
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**you hear them
 asking for . . .**



DENIS- MOUNIÉ

This world is blessed with a number of good brandies—most of them quite limited in reputation and in sale.

But a rare few are so fine—so conscientiously aged and so carefully safeguarded from the day of their birth—that they command a respect which is literally worldwide.

Such, ever since 1838, have been the Cognacs of the great French house of J. Denis-Henry Mounié. Gold Leaf is superb for everyday use; Edward VII is even older, finer. Try them—we recommend them unreservedly.

Exclusively Distributed in the United States by
McKESSON & ROBBINS
Incorporated
QUALITY SINCE 1833

IVORY TIPS
Protect the Lips

Mild as May

MARLBORO
AMERICA'S FINEST CIGARETTE
Created by PHILIP MORRIS & CO. LTD. INC. NEW YORK

"There's Style and Wear in Every Pair!"



For the Southlands

"Wear-Right" Gloves

REG. U. S. PAT. OFF.
That give a cachet of fastidiousness to the woman who is fashion minded. Alluring creations in beautiful, sheer, lacy weaves and smart strings and cords—together with the perennial favorite "Two-Plex" cotton suede—with the French doeskin finish—that gracefully submit to daily washings and retain their shape.

At Your Favorite Shop From Coast to Coast

WIMELBACHER & RICE - MAKERS - NEW YORK - PARIS

SPRING FORECAST

(CONTINUED FROM PAGE 87)

or puffed ones in others. Shoulders are often covered with capelets or floating, wing-like capes on the chiffons. Hemlines are accented by bandings or cordings or stiffening.

Your wrap can be long and fitted (probably of taffeta), or very short and flaring, or you can indulge yourself in the cape that you were afraid you might freeze in during the winter.

EVENING COLOURS: Light, mostly, with a great run on pink. A soft pale blue and dove-grey will often be seen in floating chiffon, and a clear pistache-green ought to be a refreshing entry. Black is used in the sheer fabrics. The greys and soft blues are used in combination with magentas and dark reds. White is good in all fabrics (was white ever bad?). Black and navy-blue are smart—navy-blue very often used in combination with lighter blue and red.

EVENING PRINTS: There are very smart new geometrical prints for evening—usually white on a dark ground, and very new in the soft, pussy-willow type of taffeta. These geometrical prints lend themselves wonderfully to dinner-costumes, with capes or jackets that may be worn with a hat. Stylized large designs very widely spaced on pale backgrounds are smart, too.

EVENING FABRICS: Chiffon, marquise, net, and many new types of crisp "sheers" come first by night. Satins in pale colours and white are smart; taffeta goes on, in the fairly heavy and the softer type, as well as the striped rayon taffetas, and many crisp laces are used, often stiffened for a skirt flounce.

NEW YORK AURA

(CONTINUED FROM PAGE 40)

you descend in the same way, without shock, without noise. Everything is smooth, easy, distinguished, perfectly adjusted. The doors are as hermetically sealed as a Cartier clasp, and even look like jewels, with their brilliant surface and little catch, hardly audible. Where is that crudity, that crassness of the New World, that bad taste I was warned of when I left—which was to torment me? "You'll be carried back on a stretcher," I was told. "You'll get mighty slaps on the back from people you've never seen before." After a month in America, I am still waiting for this slap. "We'll have to tip a waiter to do it," said one of my American friends.

One novelty that pleased me is the "electric eye," and I would like to see it adopted everywhere. A mysterious beam, bright as the sun, keeps doors shut. You break it as you advance, and the two wings of the door open wide as if by magic. The ray forms itself again after you've passed; the doors close. If this fairylike invention spreads over the earth, it will abolish the chief gesture of English courtesy: "I will open the door for you."

Other countries, other customs. Over here, when you want to give a number to the telephone girl, she says, "Please," in her most mellifluous voice, and when you have given it to her, she says "Thank you." Americans who go to Europe bring back hats, perfumes, and dresses. European women, when they leave New York, take stockings back with them. I shall take back visions.

Springtime IN HOLLYWOOD



THE PAYSANNE THEME, the newest influence for spring and inspired by the European Peasant, is woven into Nattiknit with a brilliance that is almost dazzling.

Miss Lynn Baily of Hollywood is wearing a two piece boucle with hand fashioned stripes and fringe collar. The Raglan shoulders add the freedom so desirable in sportswear. The split-pleat skirt modestly upholds the recent trend.

\$25

Only Nattiknit has the patented and exclusive TURNIT skirt pictured below. It prevents bulges in the wrong places ... gives double service... yet costs no more.



Nattiknit

LOS ANGELES KNITTING MILLS
Hollywood, California



A General Motors Product

Body by Fisher

THE SPARKLE OF STYLE THE SATISFACTION OF QUALITY

Buick's smart modern beauty is built upon quality which, in expressing itself to the owner, is as sparkling as the style itself. Quality of engineering—of performance—of limitless dependability. Of refined design and skilful manufacture, as well as of materials. Money does not buy quality more thorough-going or deep-rooted than Buick's. Yet without spending a cent you can learn how very much more this Buick quality would add to your motoring satisfaction. . . . Take

a Buick for a real, unhurried trial. Enjoy its roominess and size, the luxury of all its arrangements. Test the marvelous efficiency of the Buick braking system. Your nearest Buick dealer will gladly send a car around for you if you will arrange with him. . . . Do so, in person or by telephone. Twenty-five beautiful models in four series, \$795 to \$2175, list prices at

Flint, Mich. All prices subject to change without notice. Special equipment extra. Favorable G.M.A.C. terms.



WHEN BETTER AUTOMOBILES ARE BUILT, BUICK WILL BUILD THEM

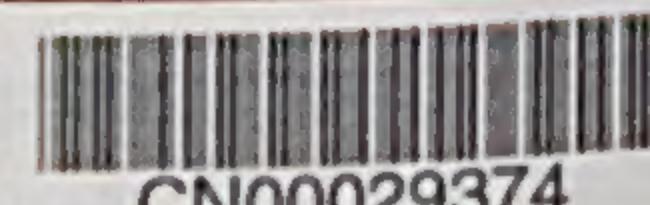
B U I C K



Luckies



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